



Art Nouveau Ornament
Ornement Art nouveau
Jugendstil Ornamente
Ornamentación Arte Nuevo



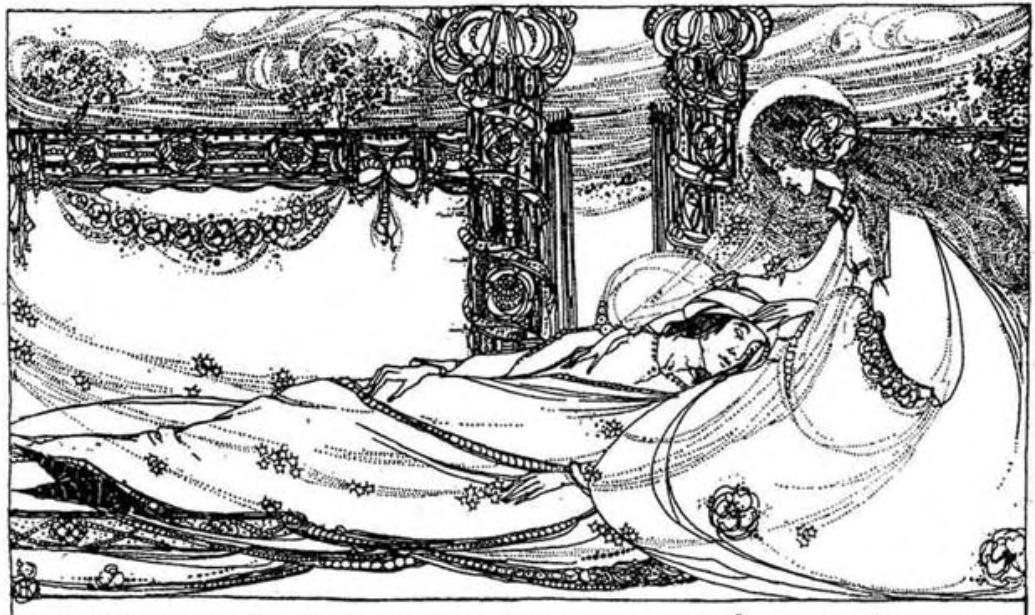
L'Aventurine





- Woman •
- La femme •
- Die frau •
- La mujer •

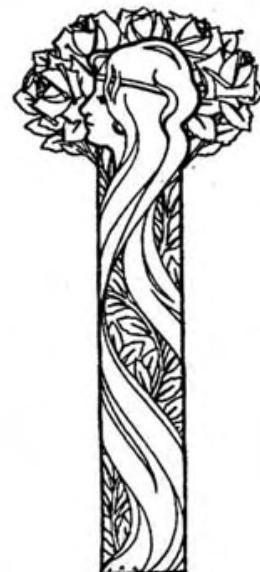




A·DAMSÉL·OF·PASSING·GREAT·BEAUTY·HELD·HIS·HEAD·IN·HER·LAP







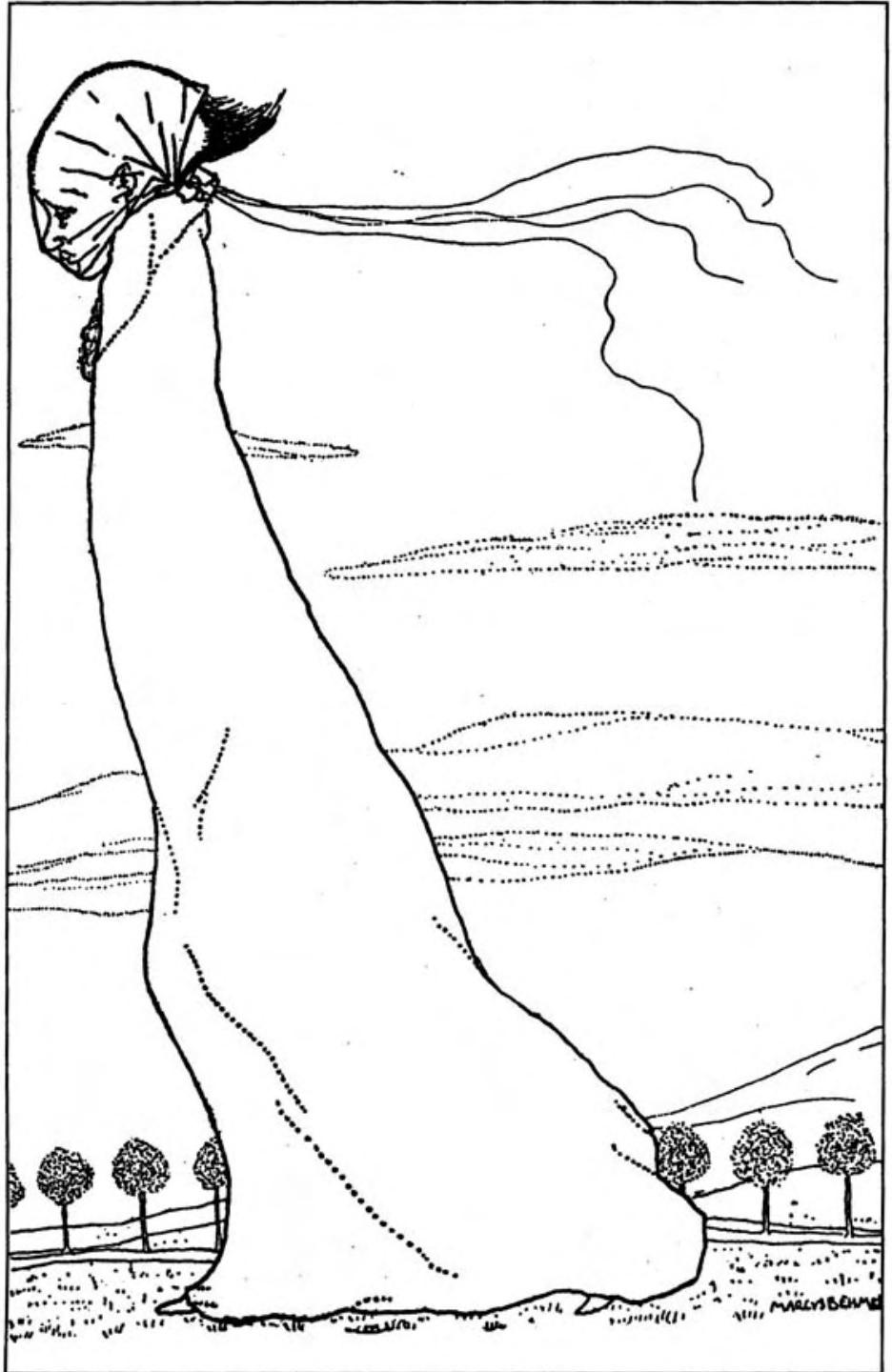


PAUL REDONDEL



BB





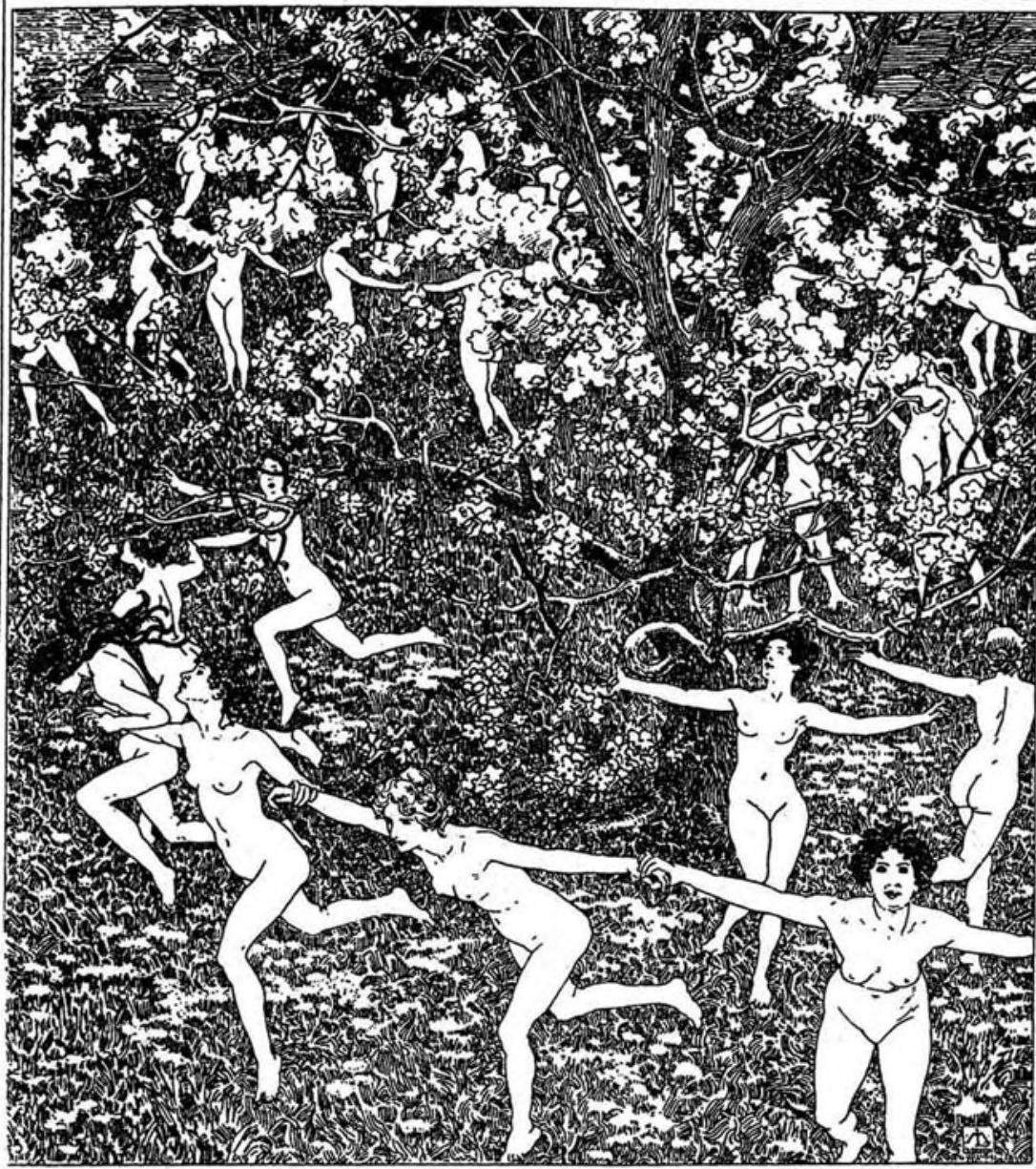








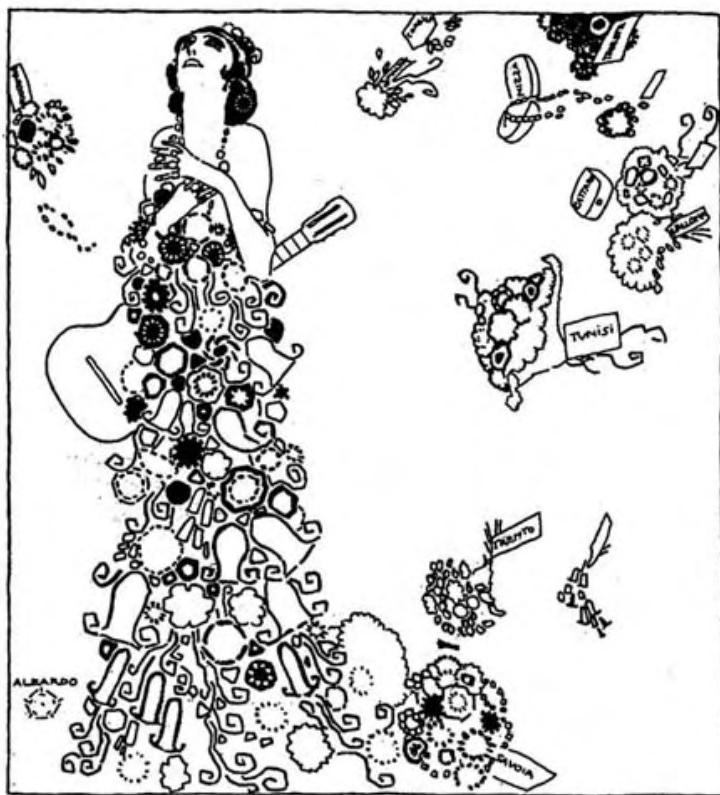
ES GIEBT SOLCHE
MENSCHEN.



≡ FRÜHLINGSTREIBEN. ≡











Chanson à boire

L.M.
Paroles de
Henri Bernard

Prix: 5 francs
Price: 4/-
Pt formal: 1/-

PI. 1 au fil minier
pr. Tabor ou Soprano.
PI. 2 au fil minier
pr. Gavroche ou Mme Suprano.

Musique de Paul Delmet

PARIS: ENOCH & CO, Editeurs,
27, Rue de l'Alouette.
Pay. André Pichot, d'assurance contre le vol et l'endommagement des partitions, 1 franc par partition.

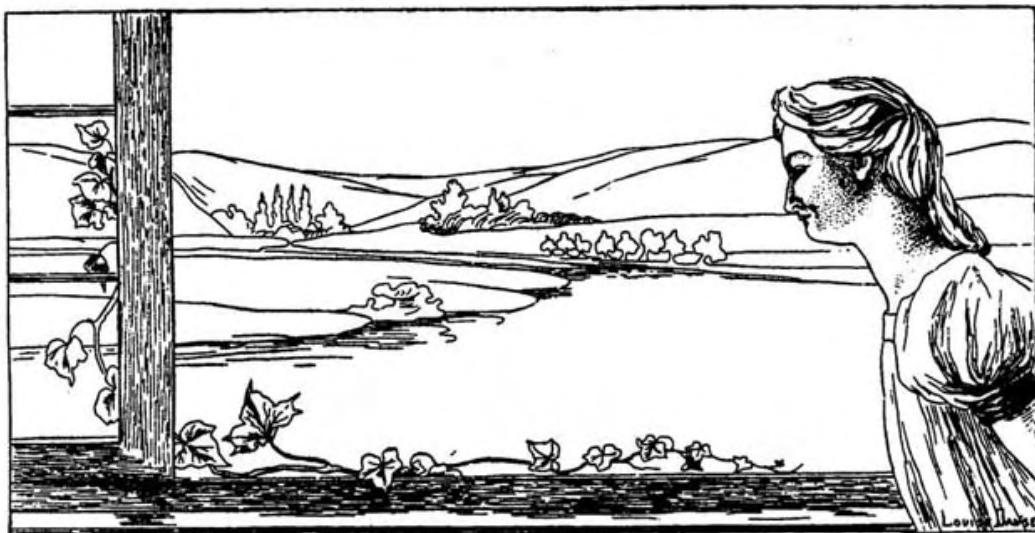
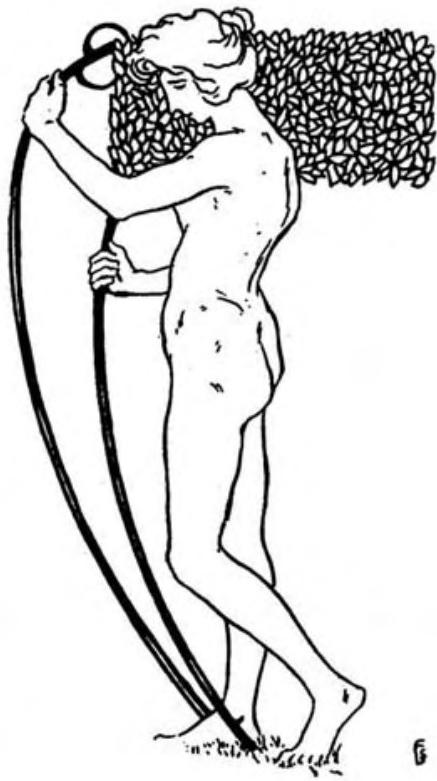
LEIDEN: ENOCH & SONS
14, Stadhouderskade.
Pay. André Pichot, d'assurance contre le vol et l'endommagement des partitions, 1 franc par partition.

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Ferrara - 6 Giugno 97 - N. 8



HAJTÓVADÁSZAT





18
95







CSE.

M







Qu'on ouvré la fenêtré au largé, qu'on la laissé
 Large ouverté aux confiné du joué évanoui;
 La roséé automnalé ondoiera ma tristessé
 Comme ellé ourlé d'argent la margelle des puits.
 C'est le temps d'écouler la vié : ellé agonisé;
 L'ombré des peupliers est longué sur les bergeé,
 Le soufflé de septembré extrémé, faible brisé,
 Suspend aux tilleulé blondé les cheveux de la Vierge,
 L'herbe courte scintillé au fil des volé de faux;
 Les feuilleé des rameaux se baisent; là-bas l'eau
 Chanié en mineur de vanné en vanné; l'on entend
 Le bruit mat des fléaux qui font craquer les faineé.
 Jours d'automné, jours de douceur; la vié est claire,
 Octobre met l'anneau d'or rougé aux doigts de l'en...
 Vous qui passez, n'avez-vous pas connu ma peine,
 La peine que je porté au fond de l'amé? Ellé est
 Pâle comme un rapot de soleil sur la vigné,
 Fraîché comme le gréz d'uné jarré de lait
 Et soyeuse comme un duvet de col de cygne!
 Peine de femme après l'amour, chagrin sans cause
 D'orphelin qu'à la nuit nulle chanson ne berce,
 Rose qui plié en rousoyant après l'aversé
 Sous le tilleul que les libellules y posent,
 Ma peine que parfois la prière apparié
 À l'hostie éclatante au cœur de l'ostensoir,
 Cette peine est vraiment trop obscuré ce soix :
 Qu'on ouvré la fenêtré au largé, sur la Vié.

CHARLES GUÉRIN.





IVGENDSCHATZ

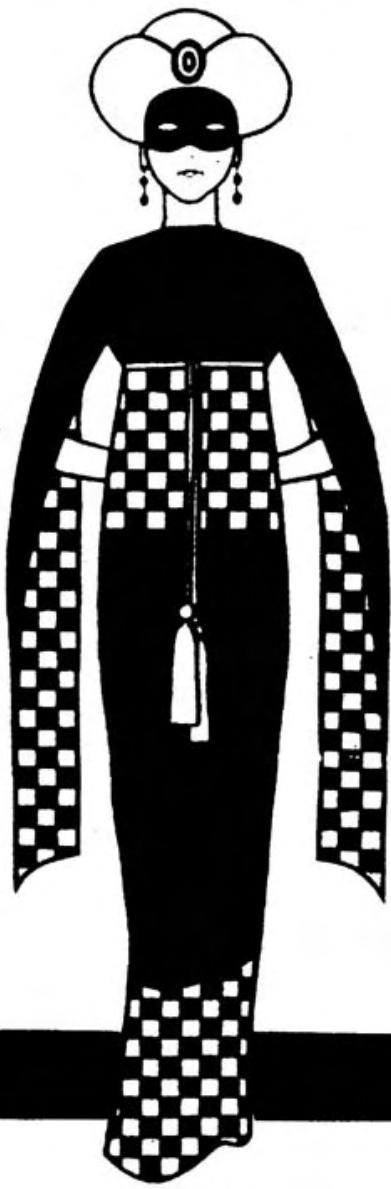
DEUTSCHER

DICHTVNGEN

Mit Zeichnungen von Hermann Prell

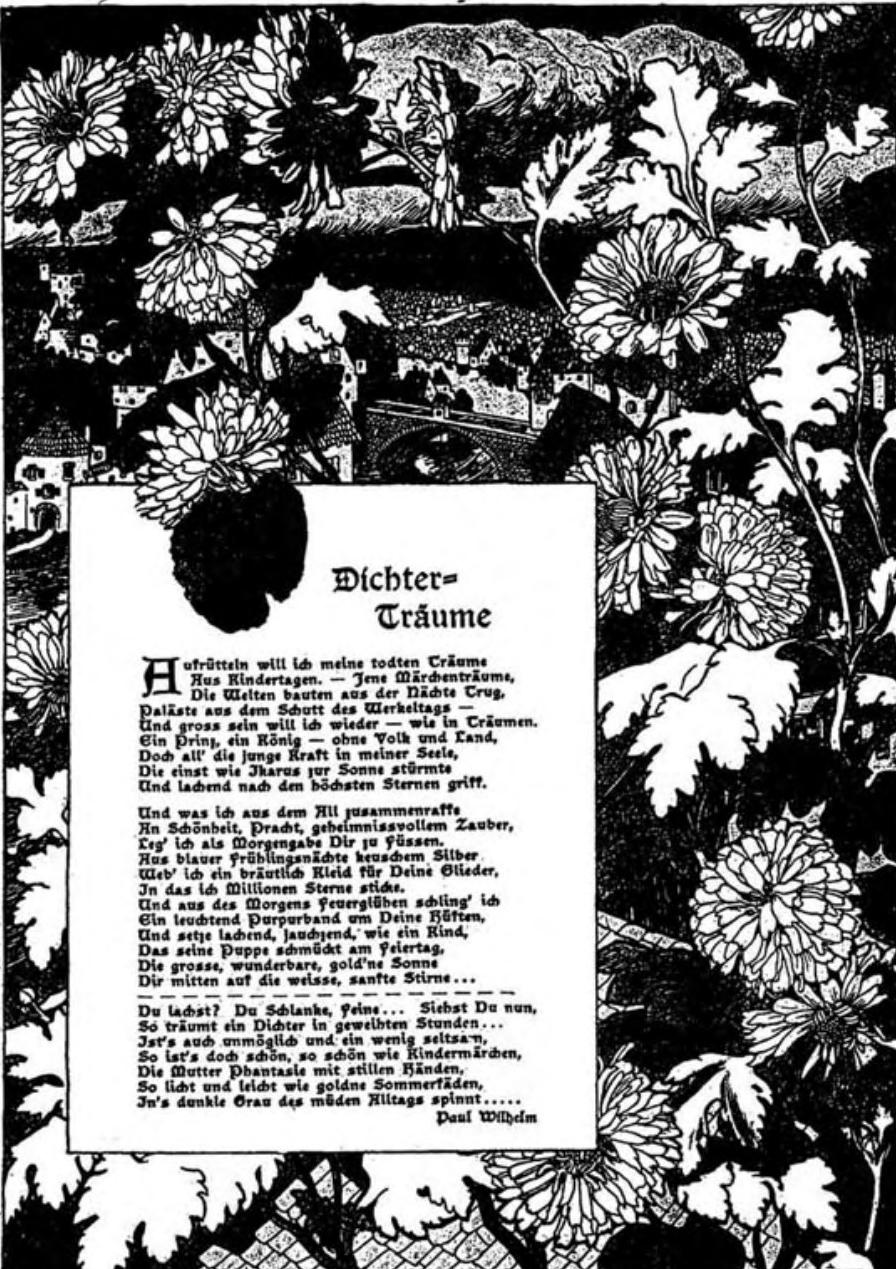
INHALT:

DER GEIST DER JAPANISCHEN KUNST. VON ERNST SCHUR. S. 5.
DER SOHN DER SONNE. NOVELLE VON KNUST HAMSEN. S. 23.
MITTEILUNGEN DER VEREINIGUNG BILDENDER KUENSTLER OESTERREICH. S. 29.
TONBILDER: MITTELRAUM. S. 2. EINGANGSSEITE DES MITTELRAUMES. S. 15.
KAMIN VON JOSEF ENGELHART. S. 21.
DER GRAUE SAAL VON JOSEF HOFFMANN. S. 28.
SCHWARZ-WEISS NACH ZEICHNUNGEN UND ENTWUERFEN VON KOLOMAN MOSER.





JUAN REQUERIO 1977



Dichter= Träume

Huftrütteln will ich meine todtten Träume
Aus Kindertagen. — Jene Märchenträume,
Die Welten bauten aus der Nächte Trug,
Paläste aus dem Schott des Werkeltags —
Und gross sein will ich wieder — wie im Träumen.
Ein Prinz, ein König — ohne Volk und Land,
Doch all' die junge Kraft in meiner Seele,
Die einst wie Ikarus zur Sonne stürmte,
Und lachend nach den höchsten Sternen griff.

Und was ich aus dem All zusammennraffe,
In Schönheit, Pracht, geheimnißvollstem Zauber,
Leg' ich als Morgengabe Dir zu Füssen.
Hus blauer Frühlingsschleite kuschlem Silber.
Web' ich ein bräutlich Kleid für Deine Glieder,
In das ich Millionen Sterne sticke,
Und aus dem Morgens feuerglühnen schling' ich
Ein leuchtend Purpurband um Deine Hörner,
Und setze lachend, jauchzend, wie ein Kind,
Das seine Puppe schmückt am Feiertag,
Die grosse, wunderbare, gold'ne Sonne
Dir mitten auf die weisse, sanfte Stirne ...

Du lachst? Du Schlanke, Feins... Siebst Du nun,
So träumt ein Dichter in gewohnten Stunden...
Ist's auch unmöglich und ein wenig seltsam,
So ist's doch schön, so schön wie Kindermärchen,
Die Mutter Phantasie mit stillen Händen,
So licht und leicht wie goldne Sommerläden,
In's dunkle Grau des müden Alttags spinnt....

Paul Wilhelm

SECESSIONISTISCHES
SCHLÜNNERKISSEN



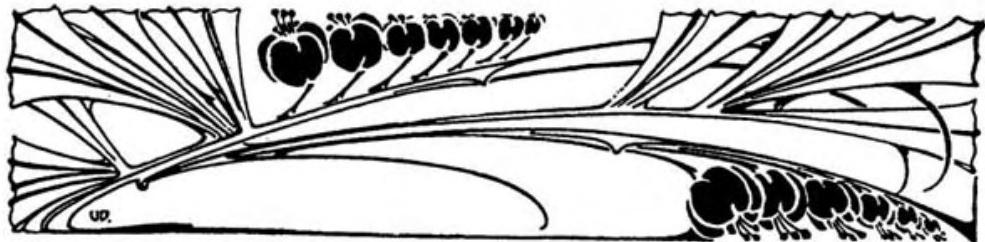


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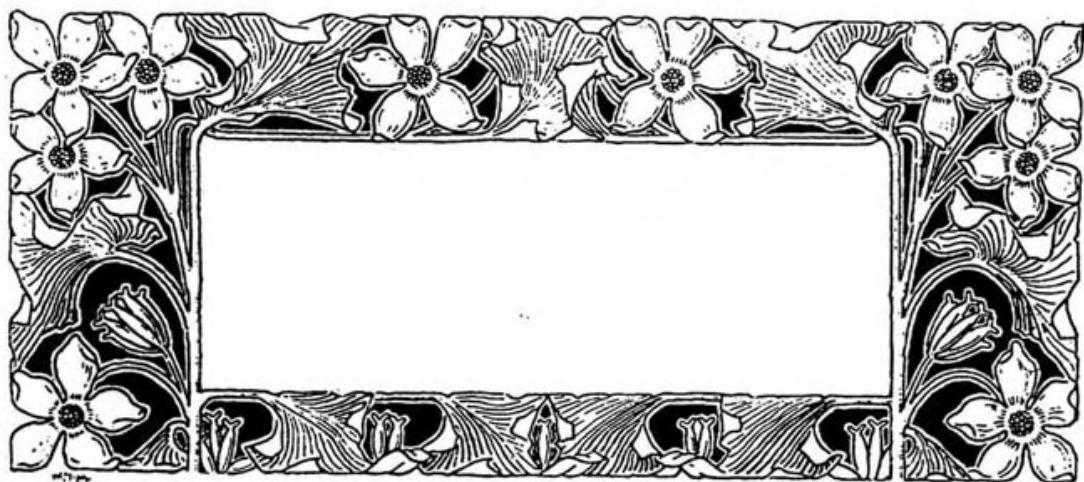




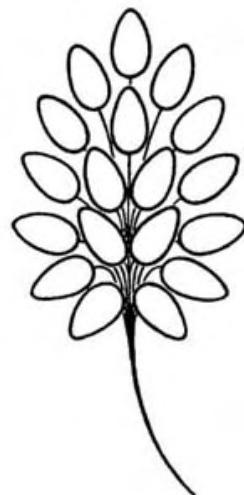
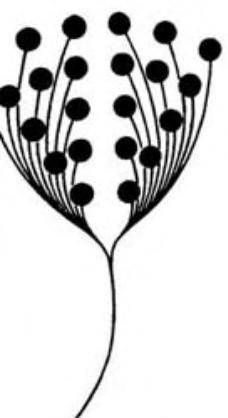
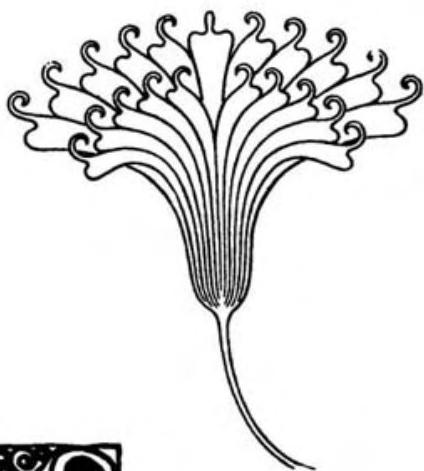
- Plant •
- La plante •
- Die Pflanze •
- La planta •



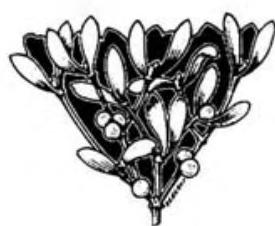
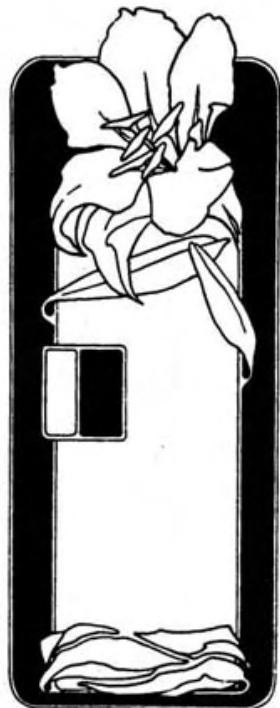


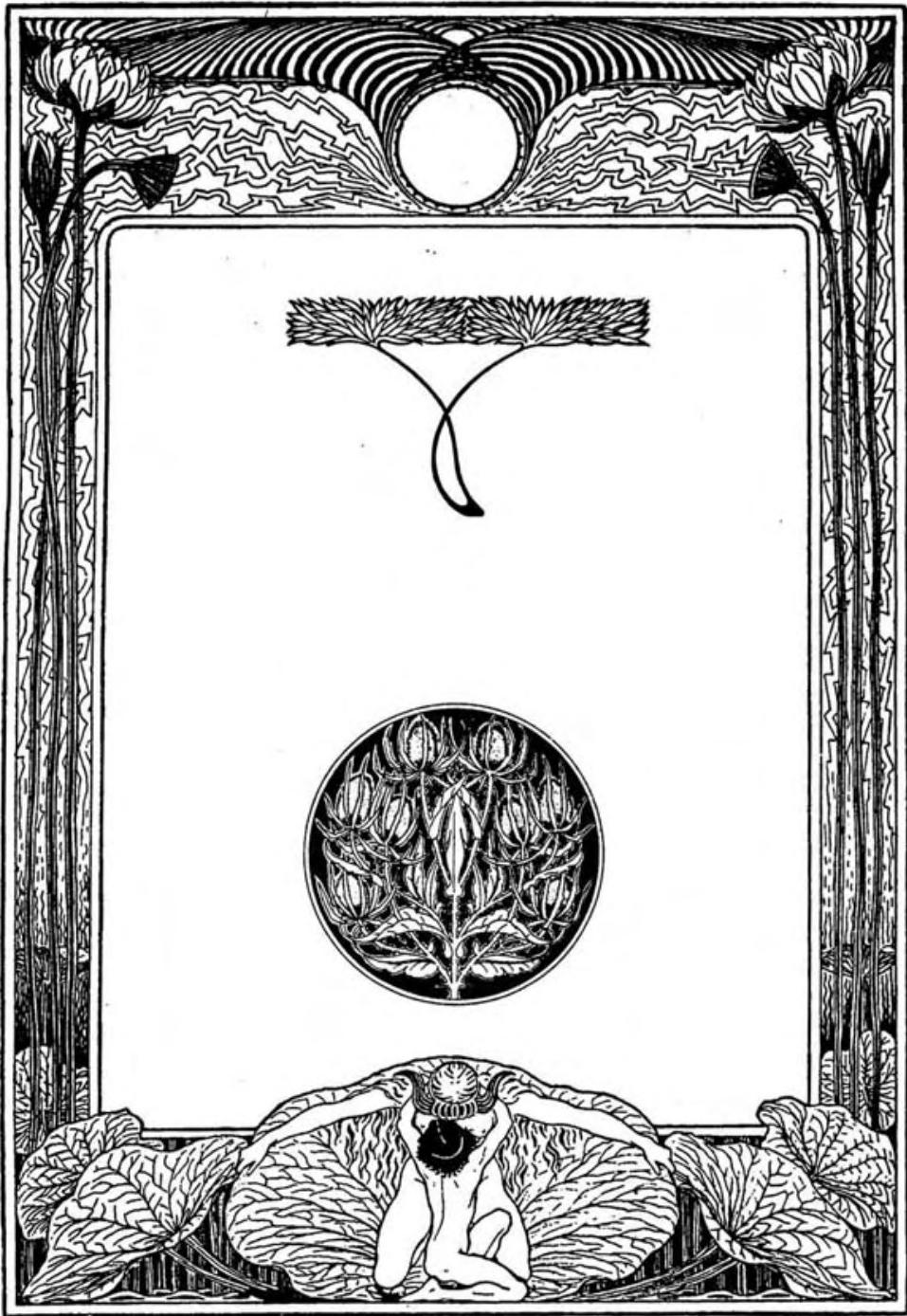


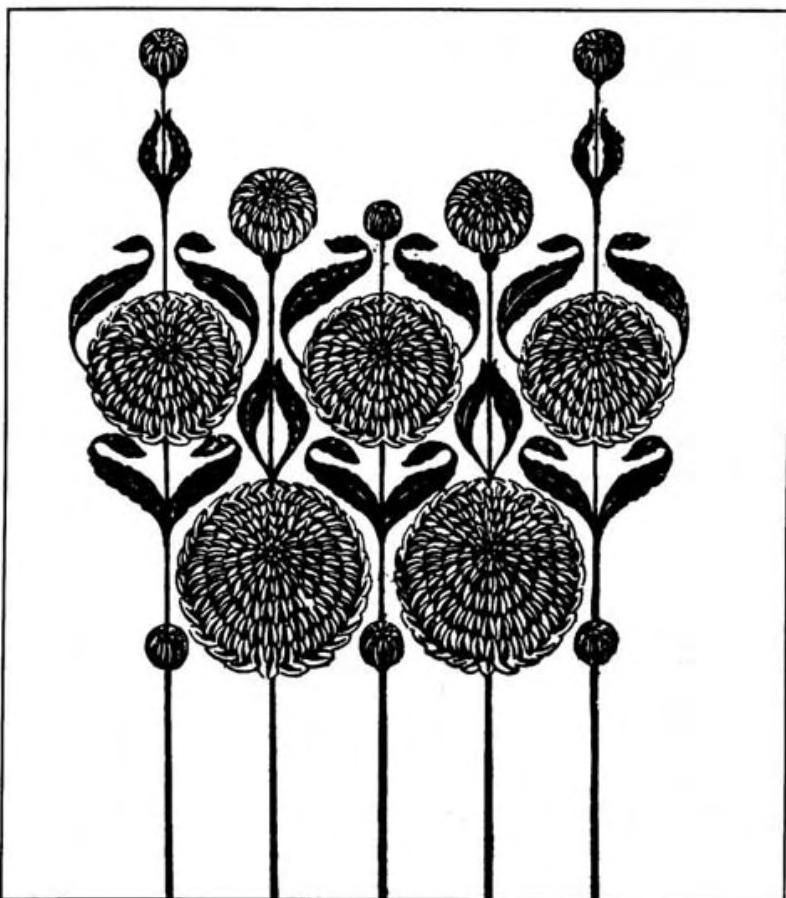
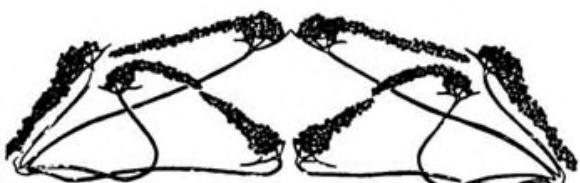


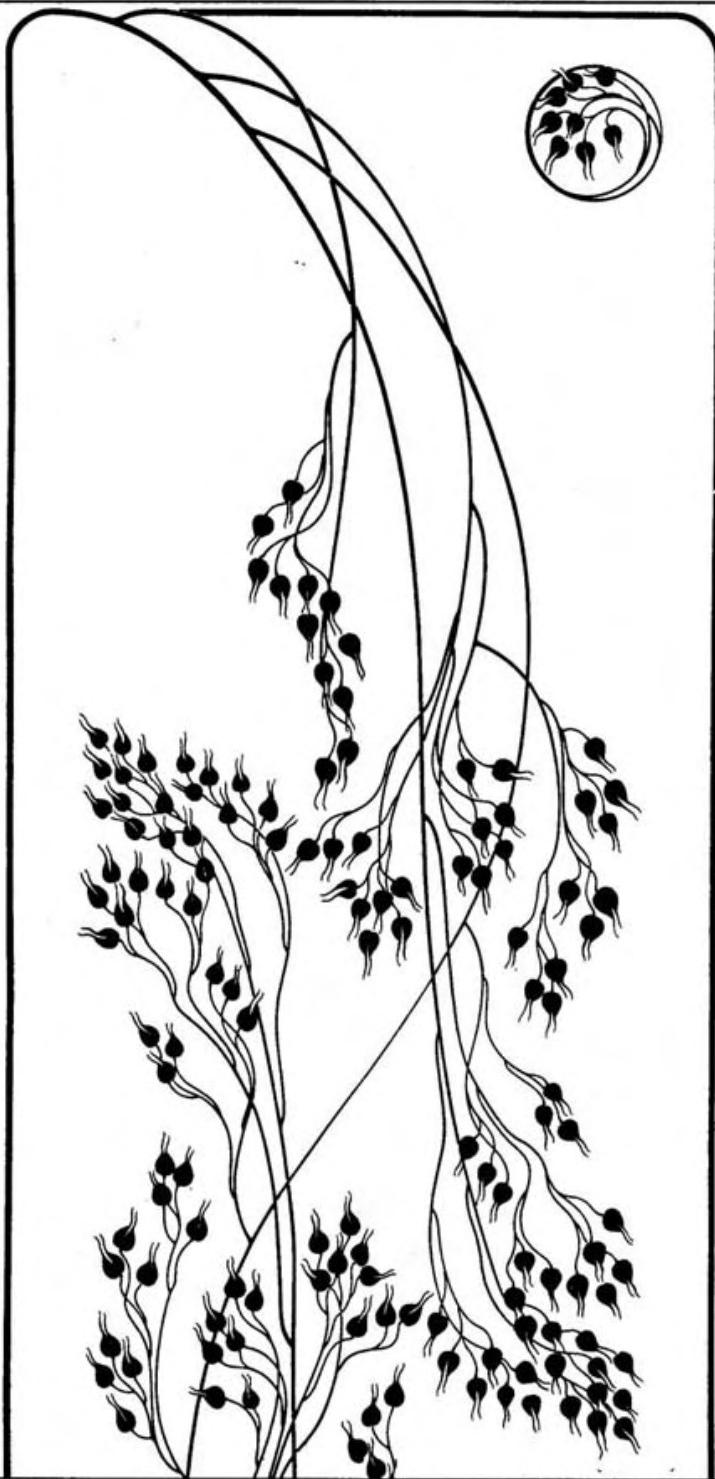


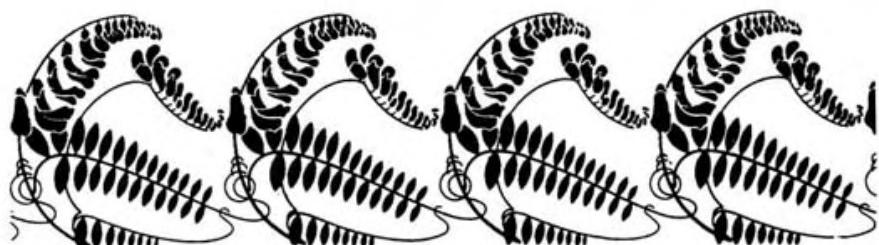


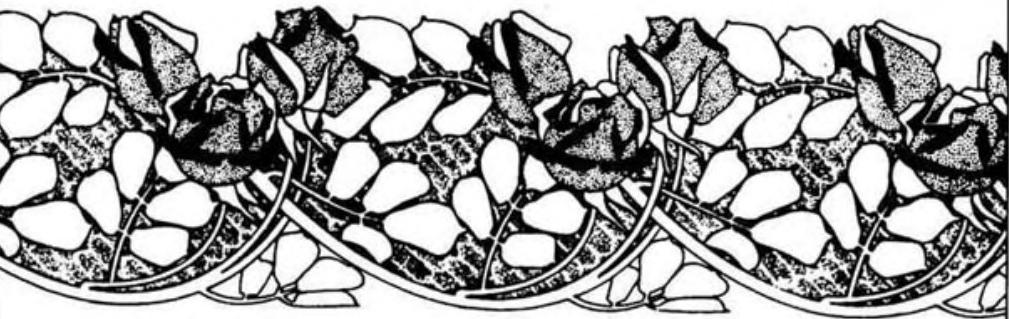
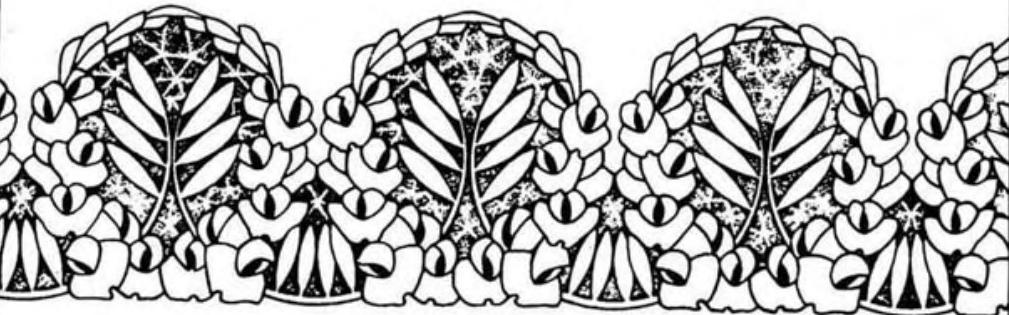
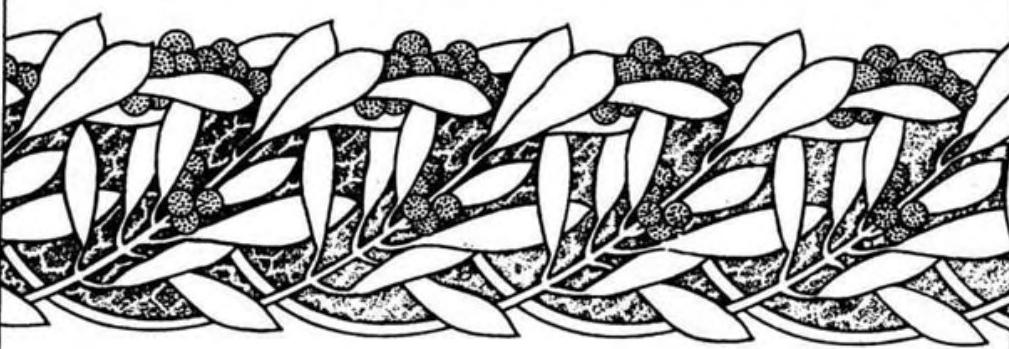


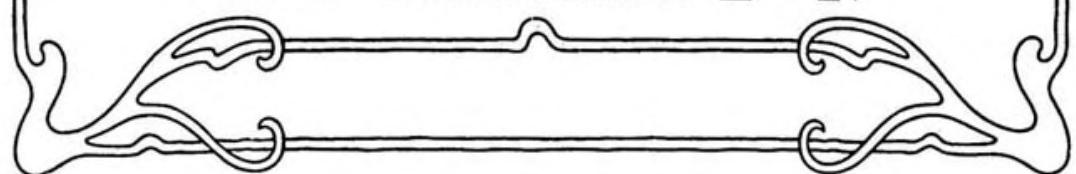


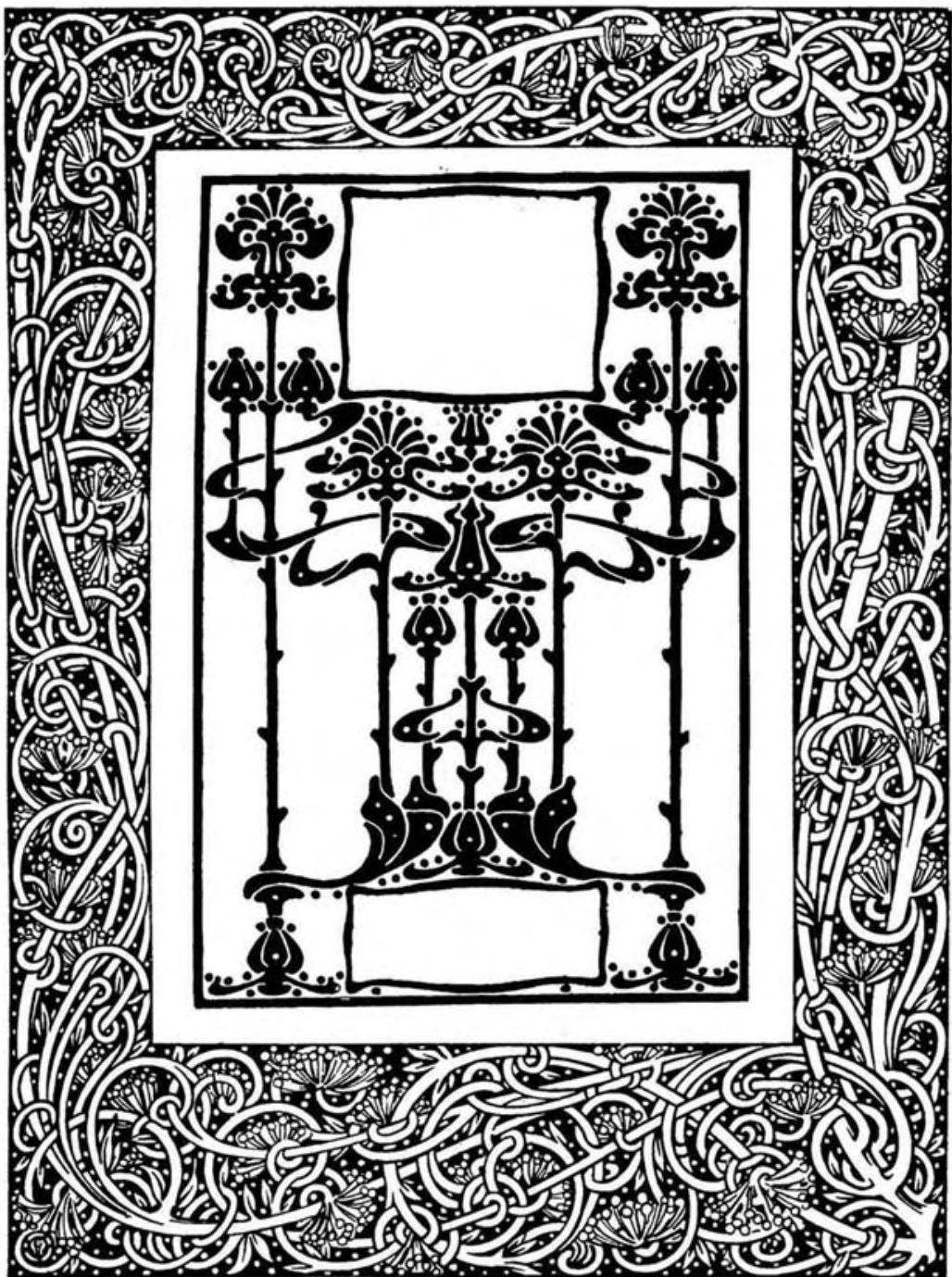


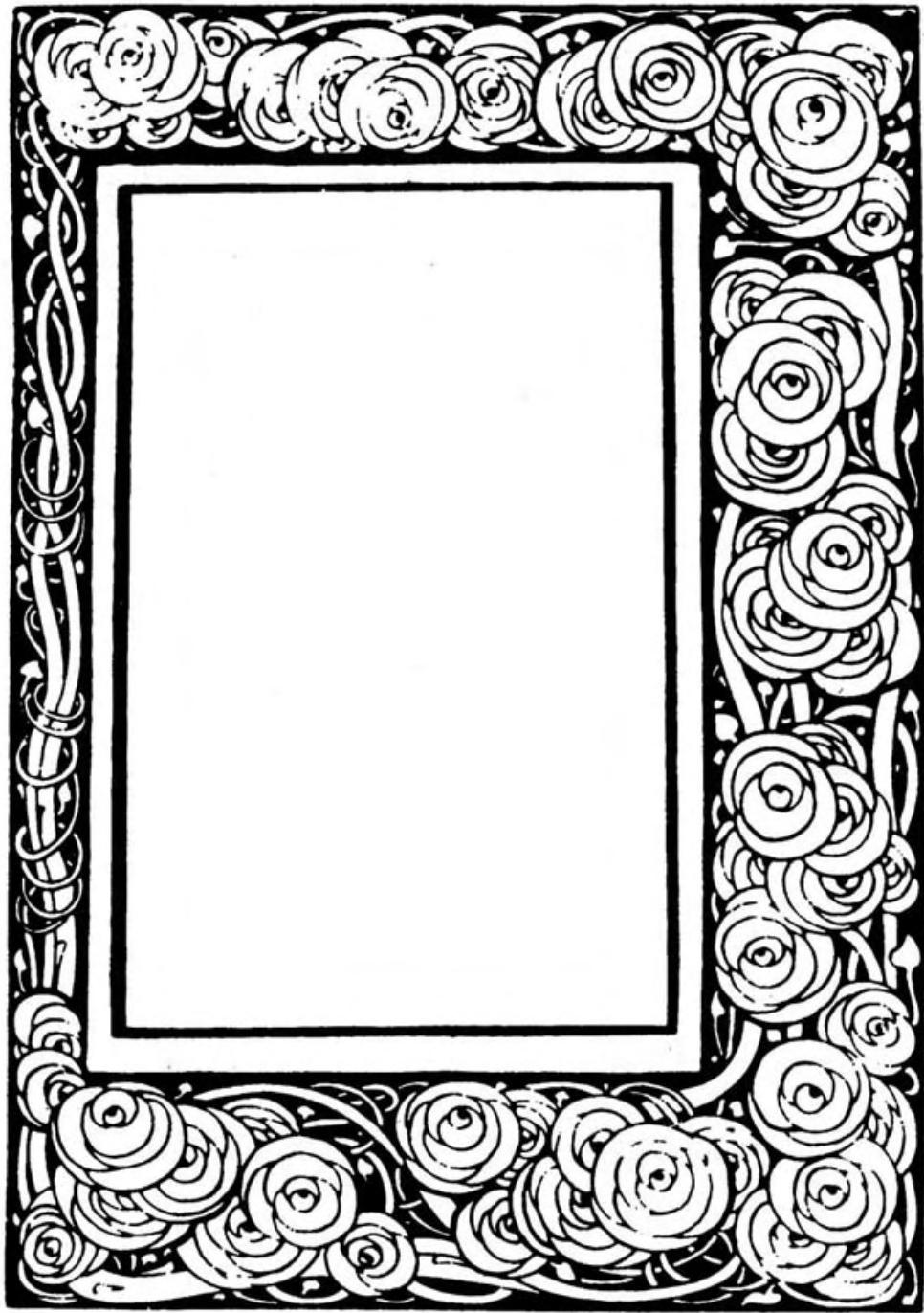




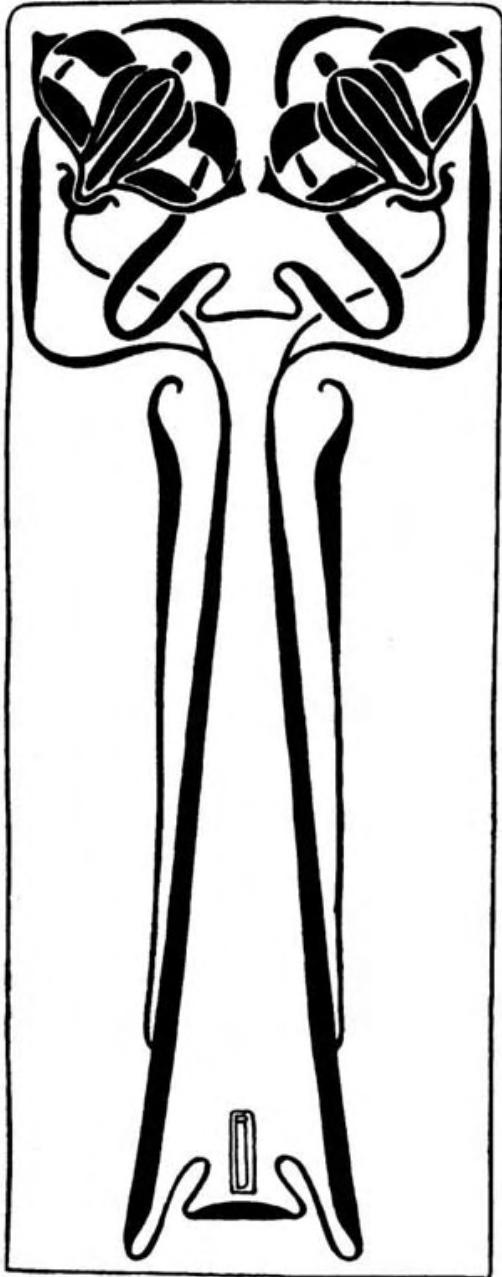








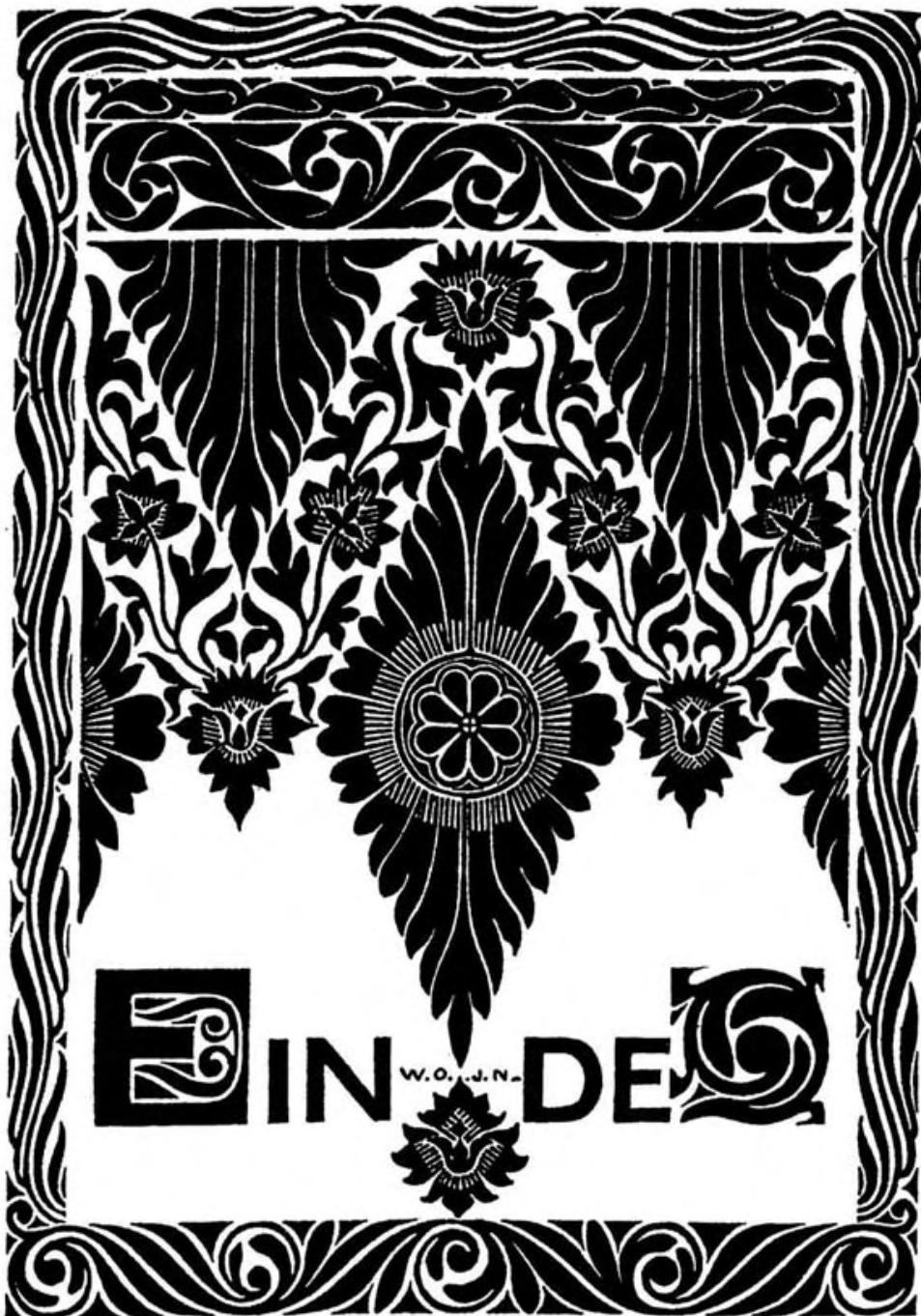






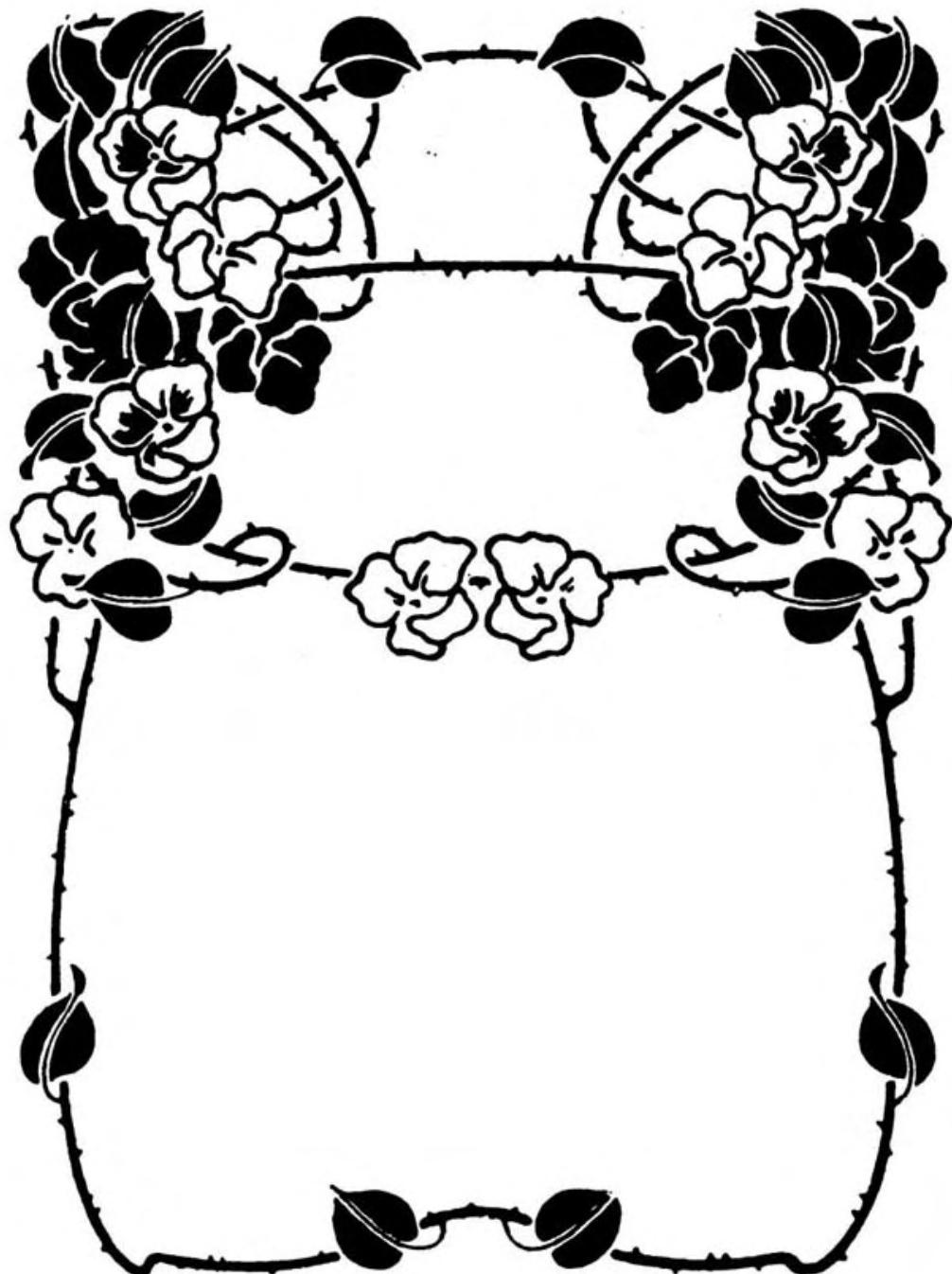






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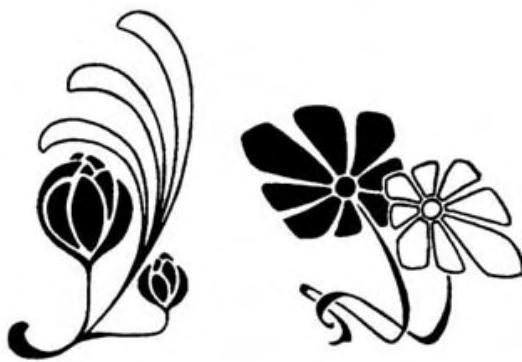
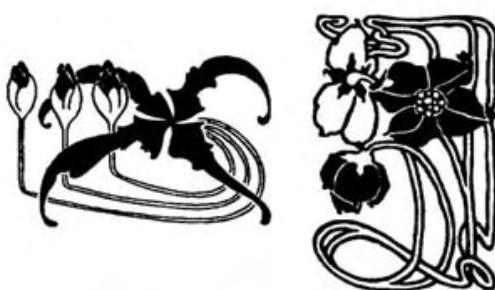
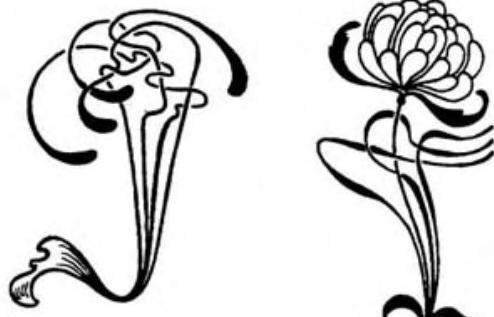




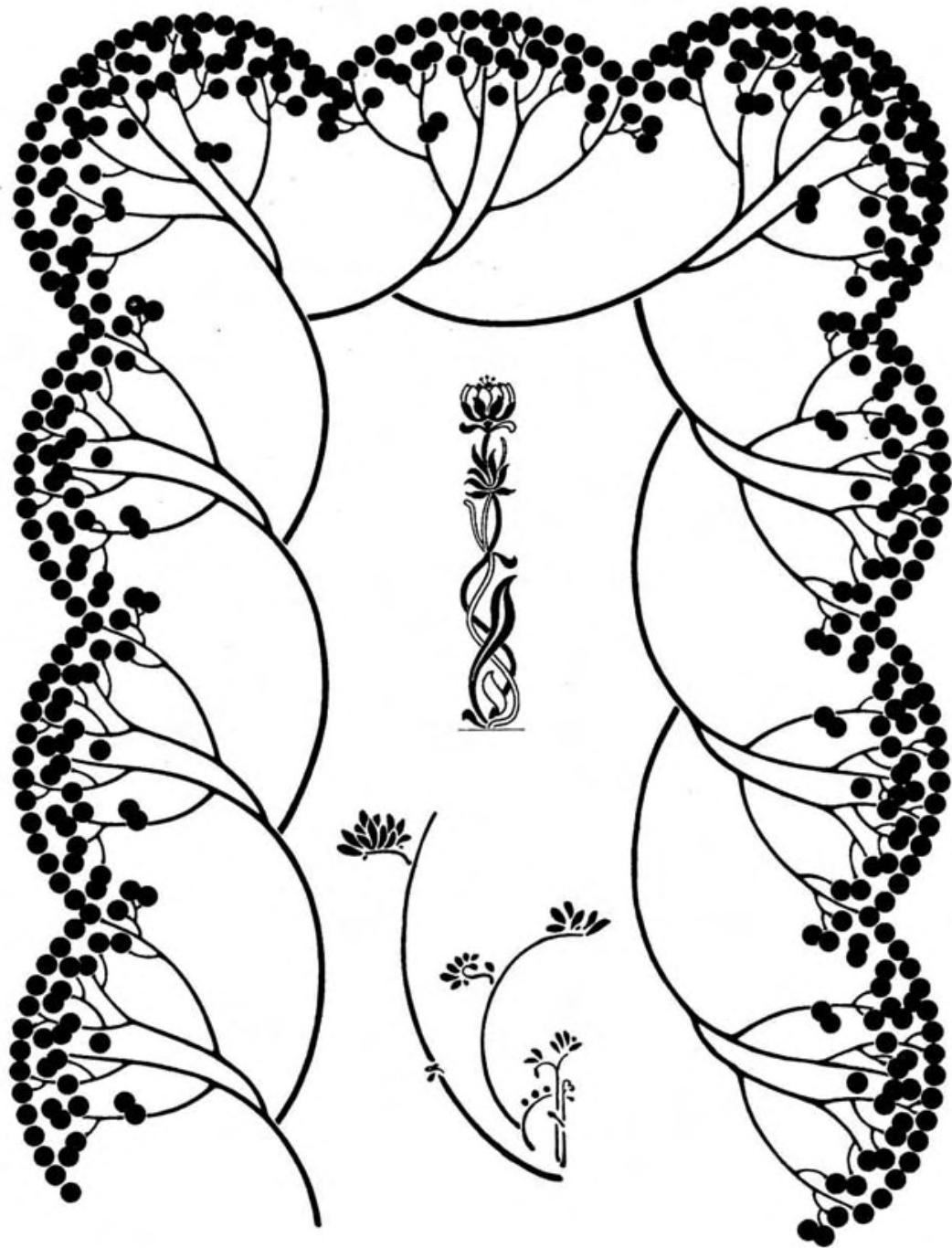


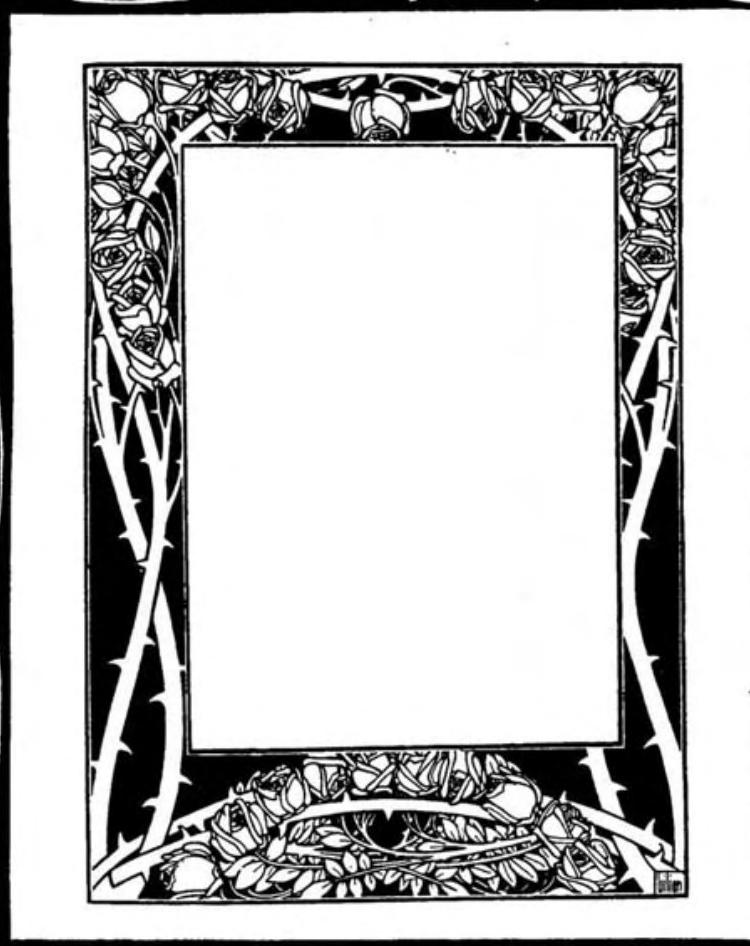


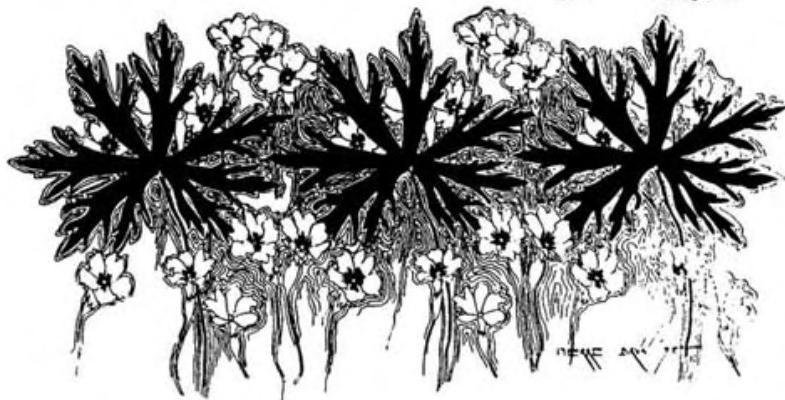
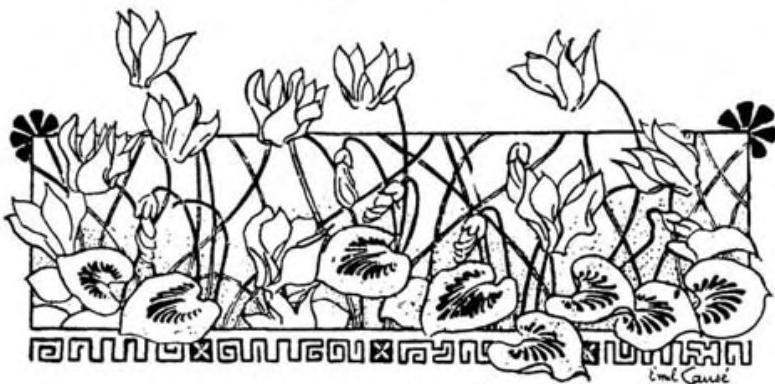
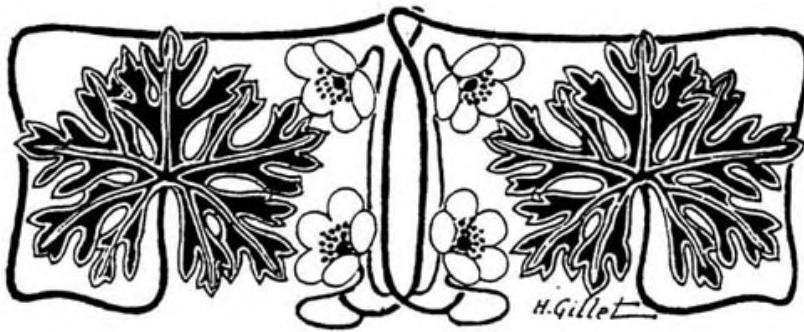


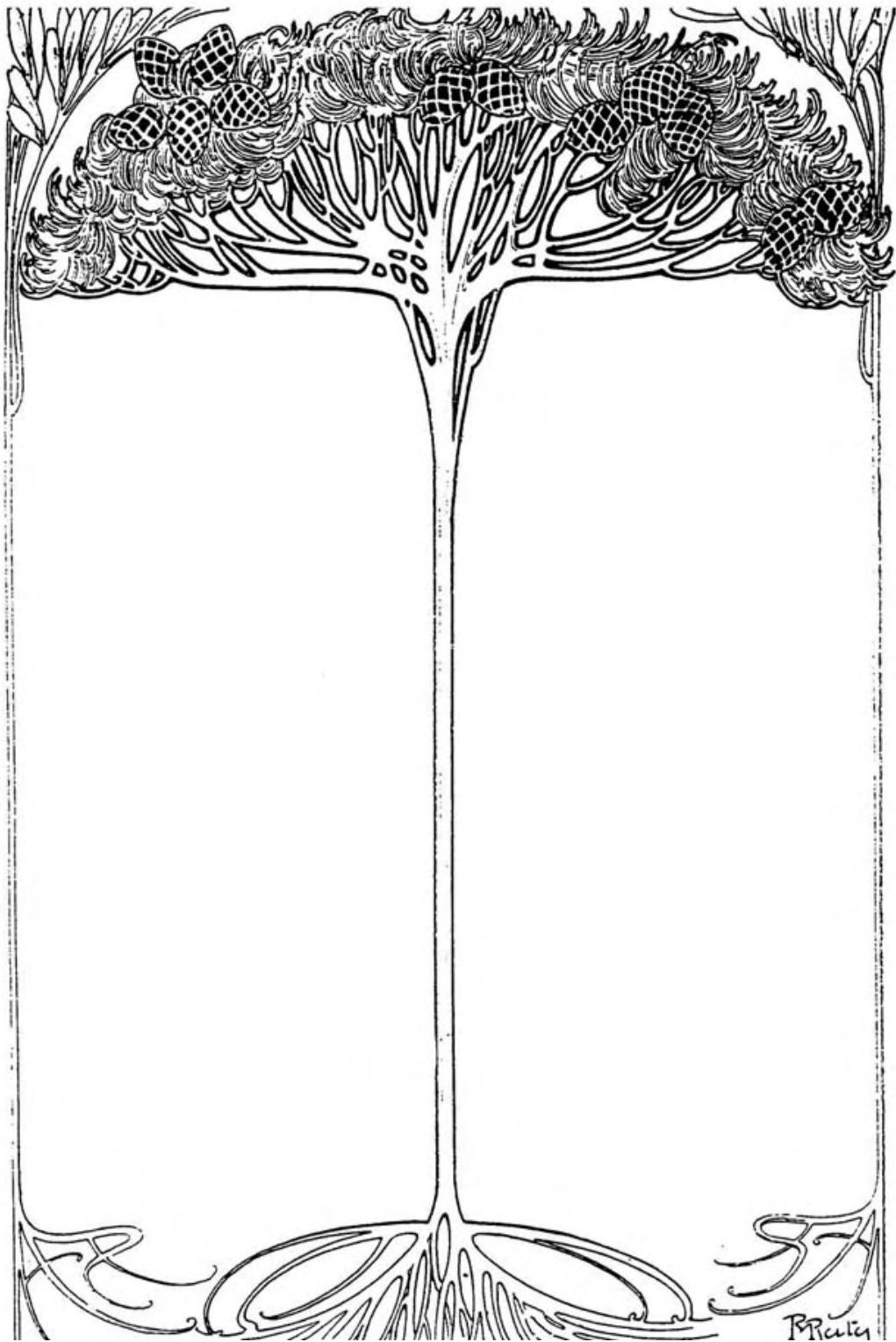




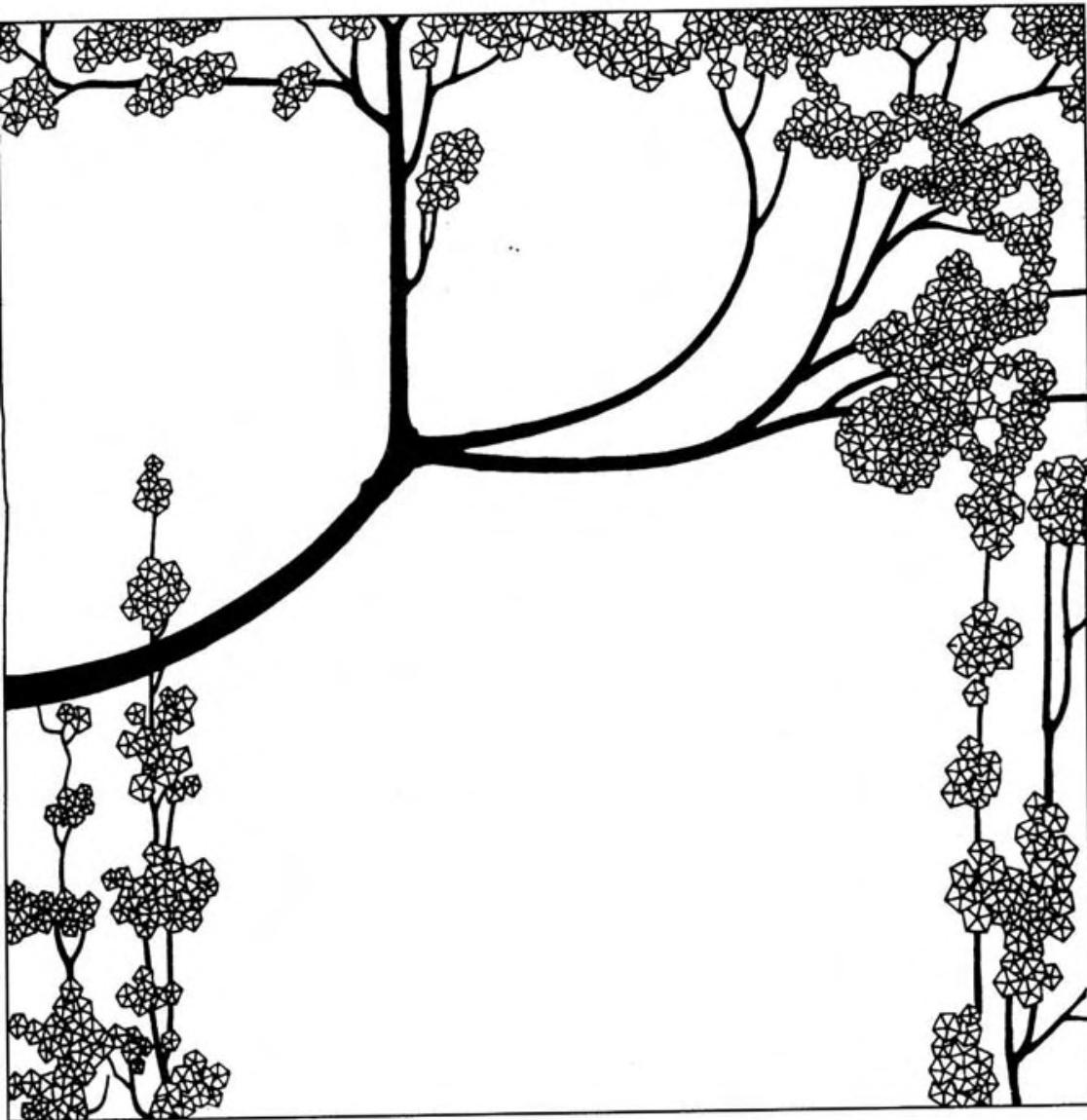




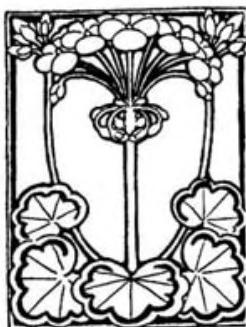
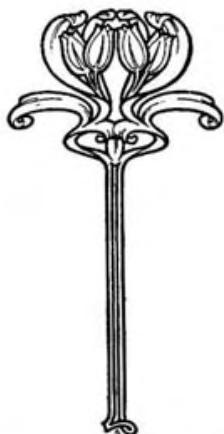
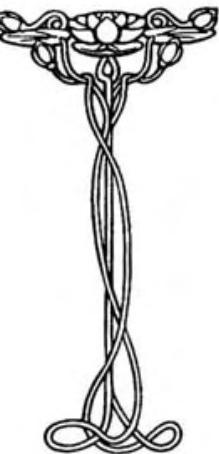


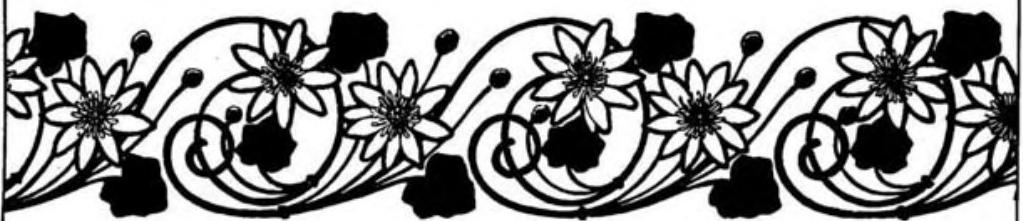


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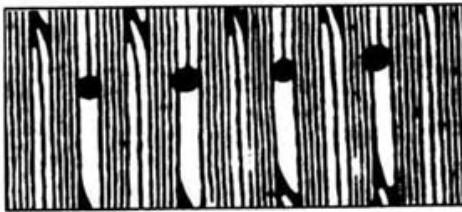
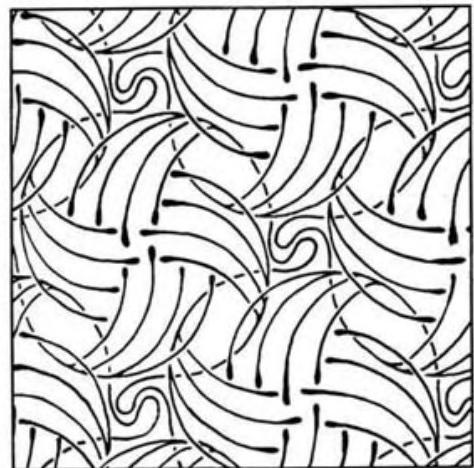
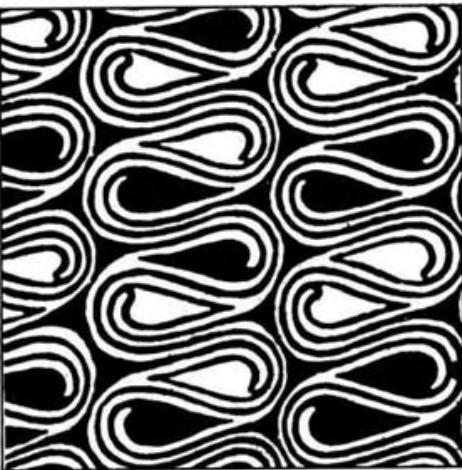
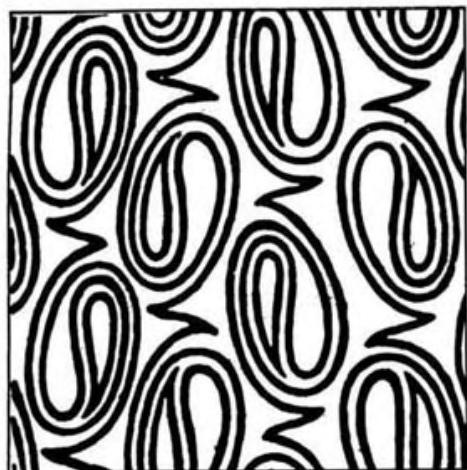
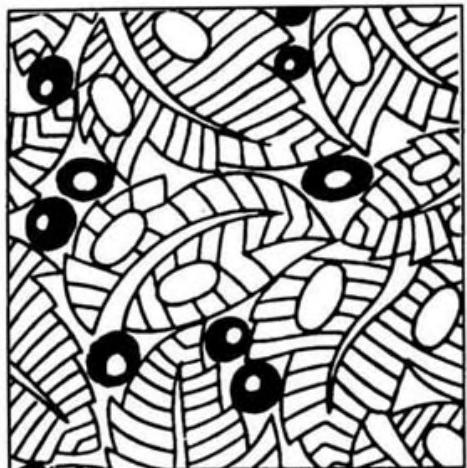






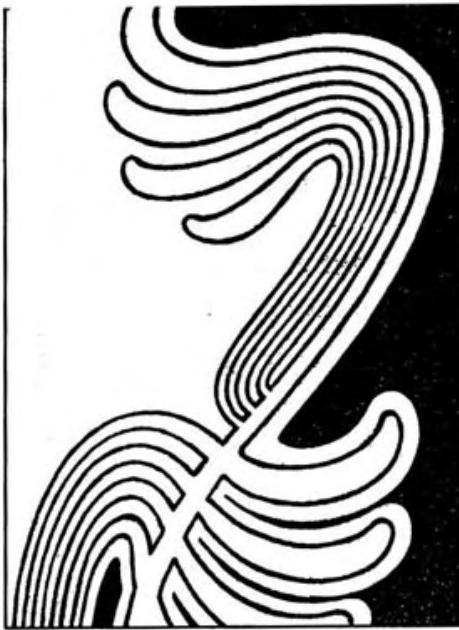




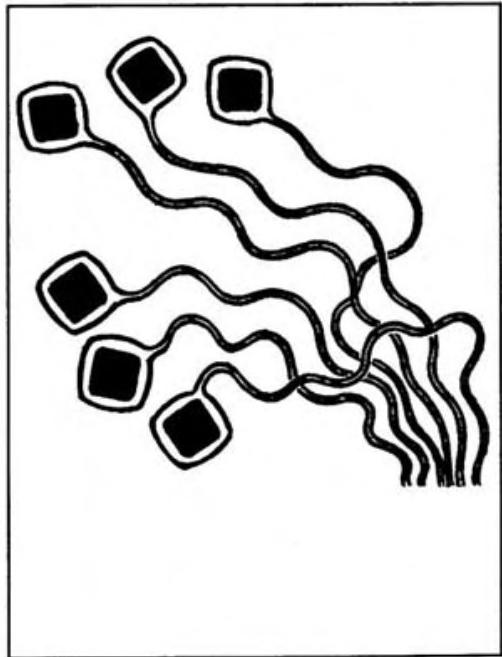
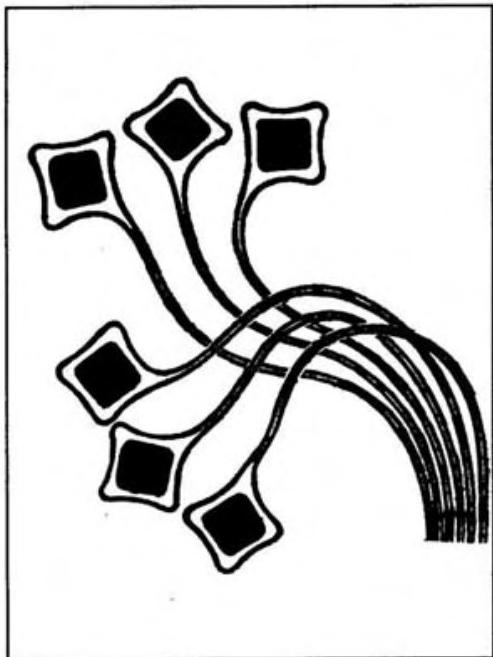
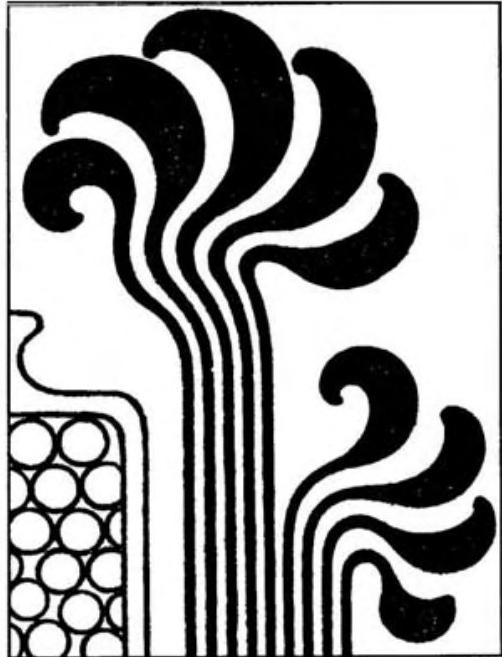
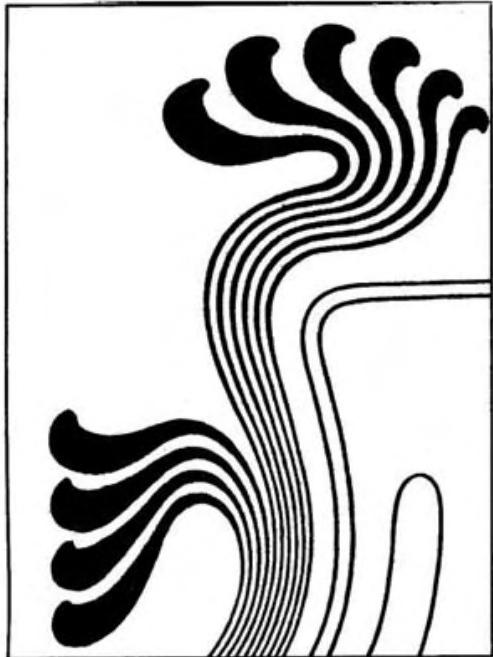


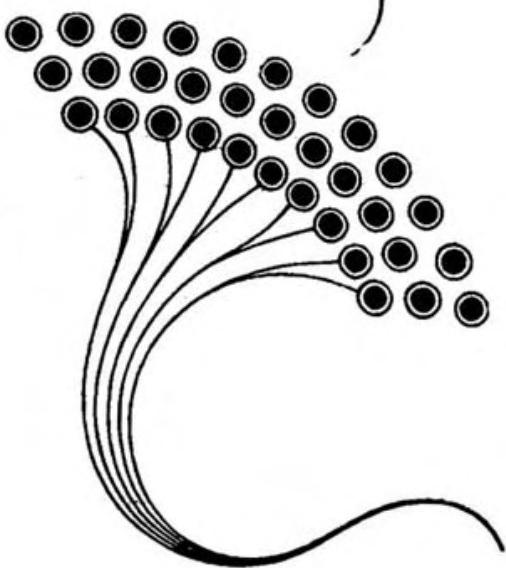
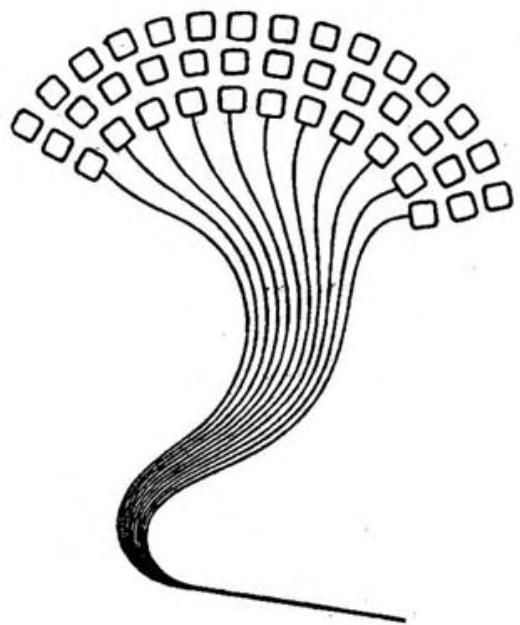
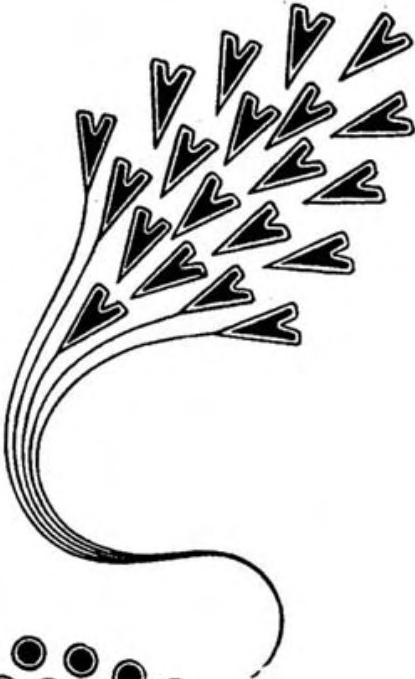
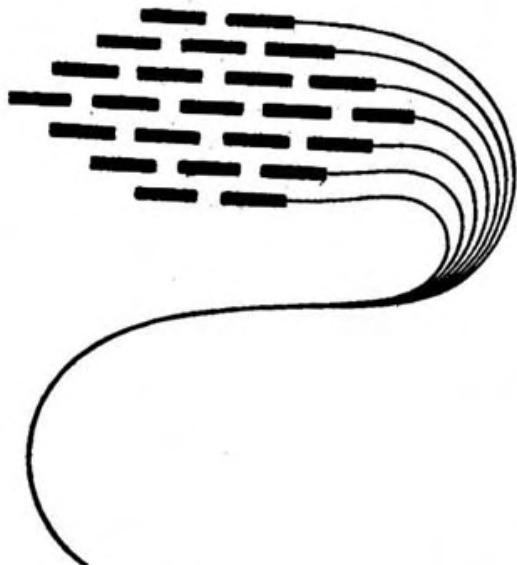


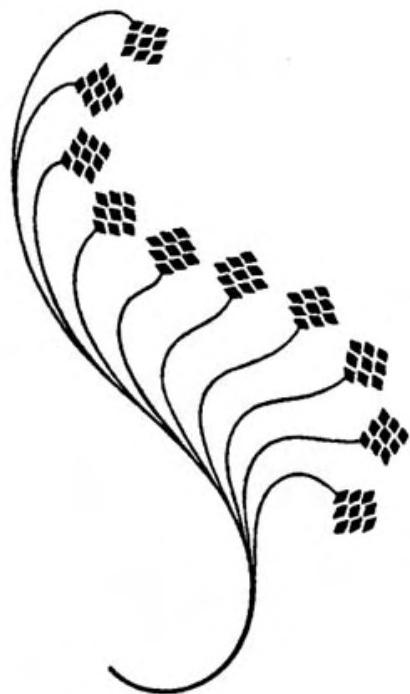
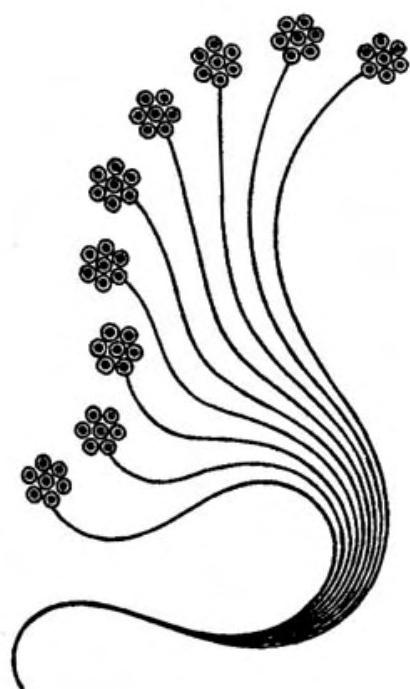
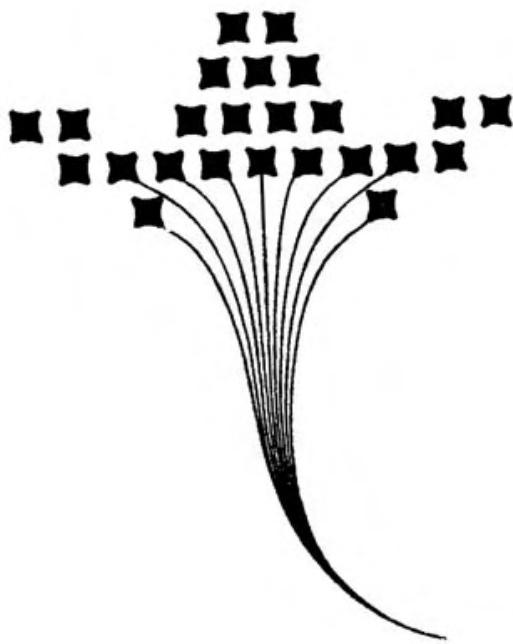


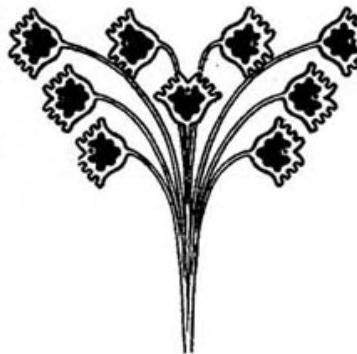
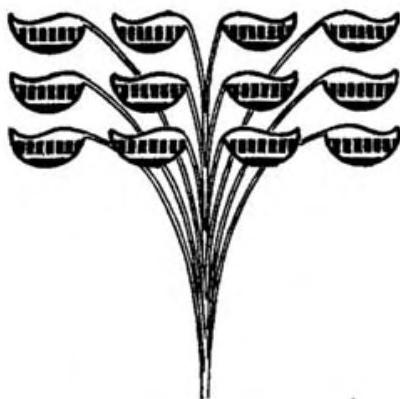
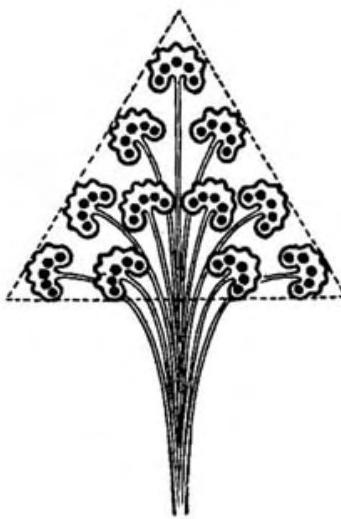


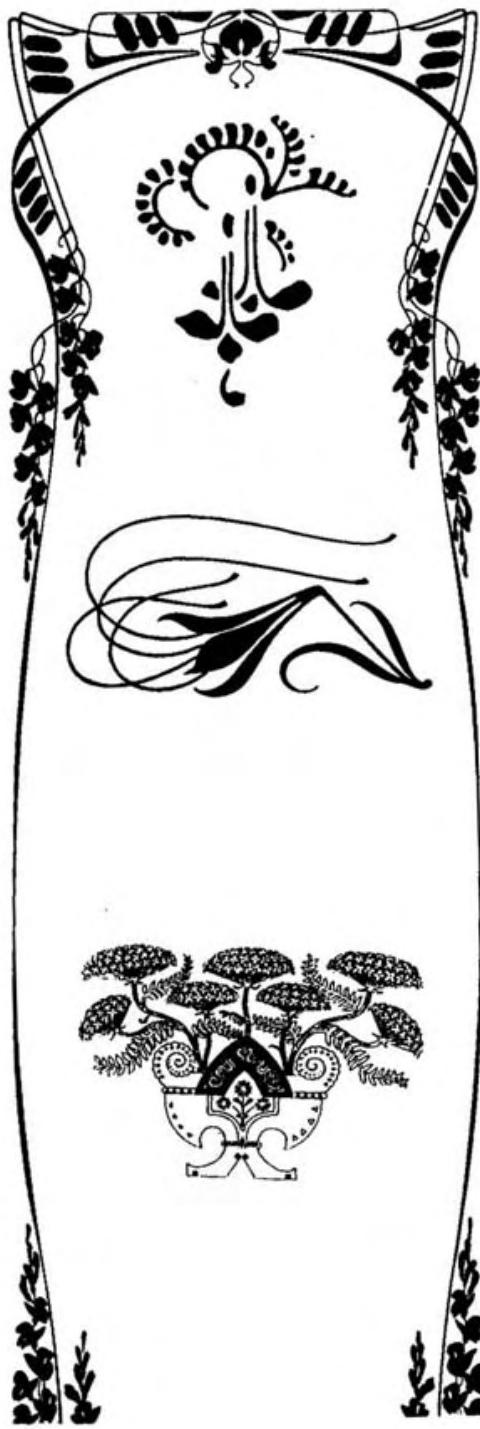


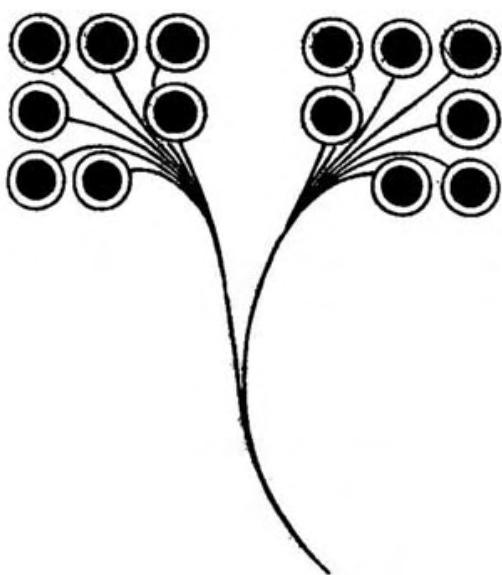
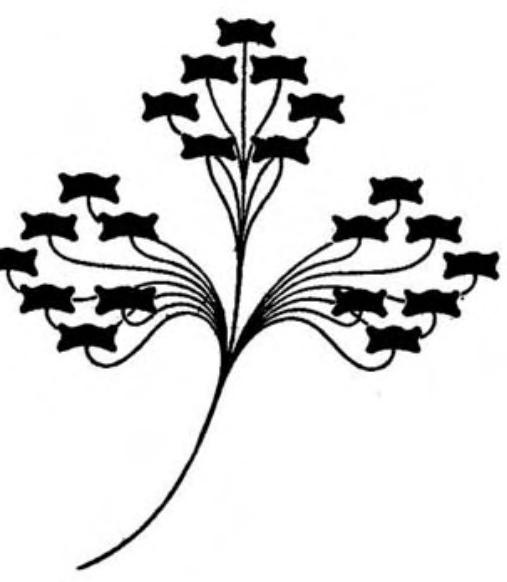


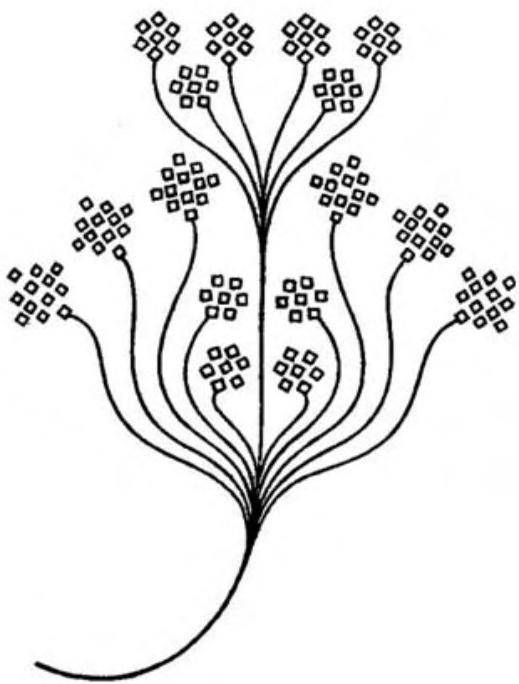
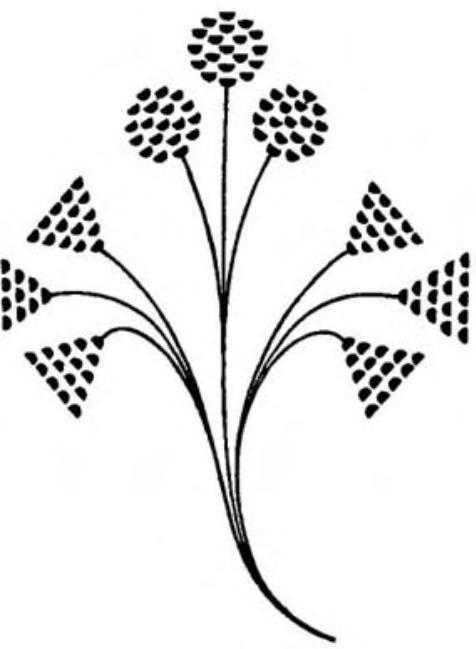
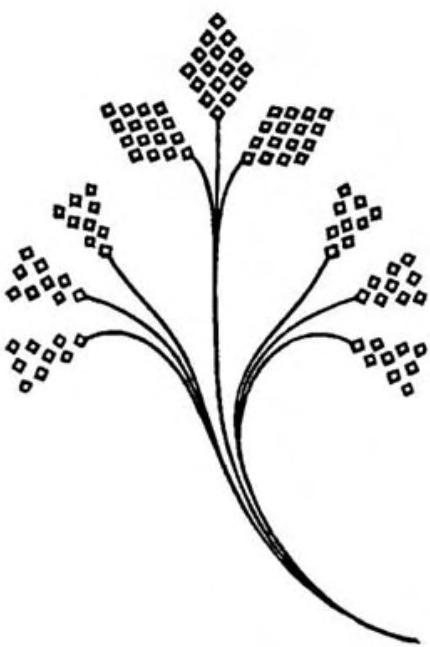
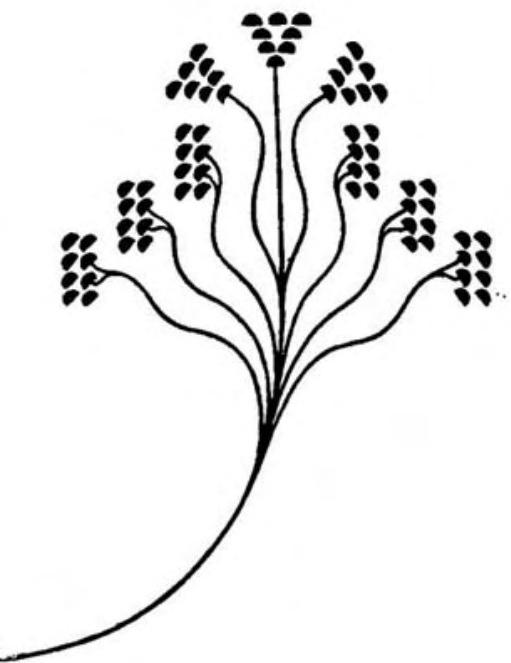


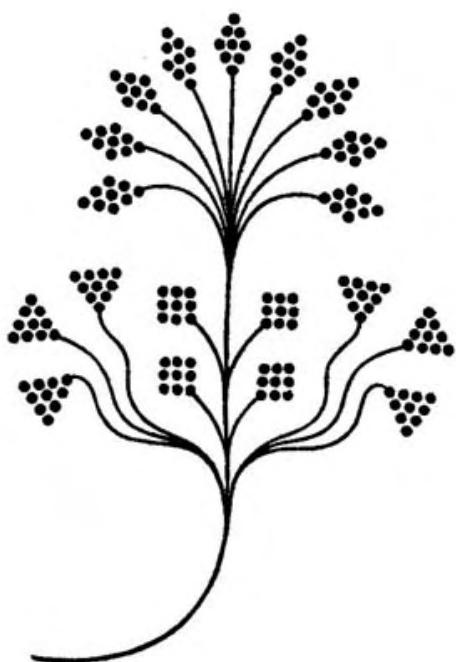
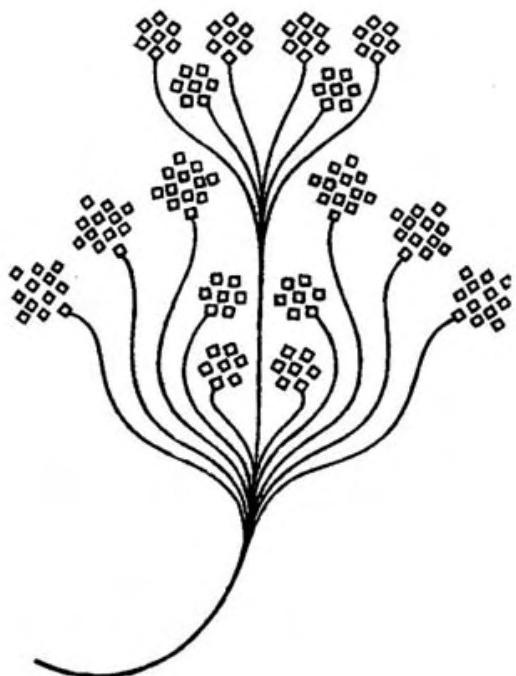
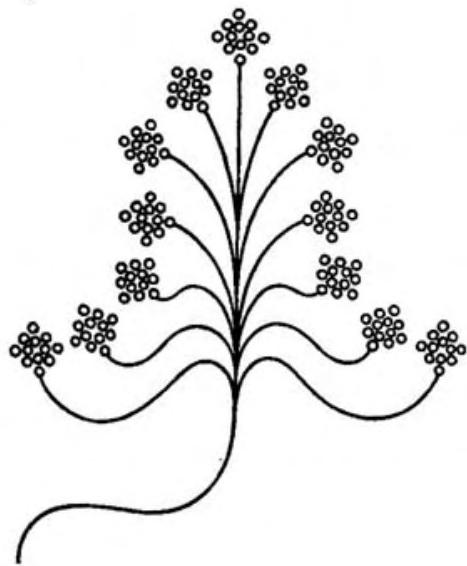
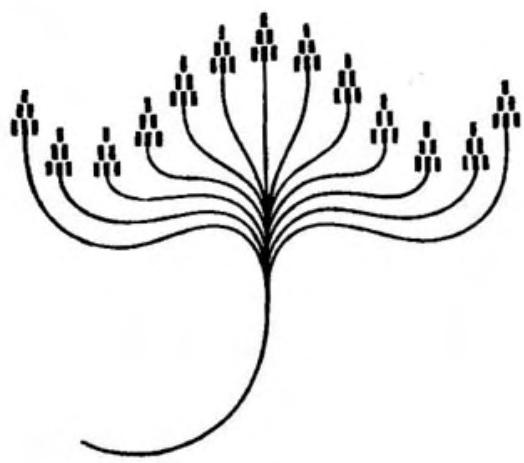


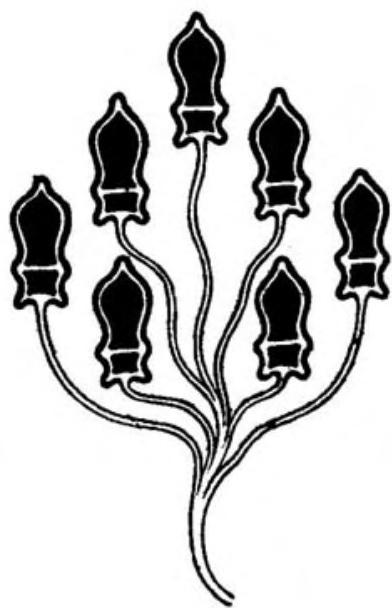
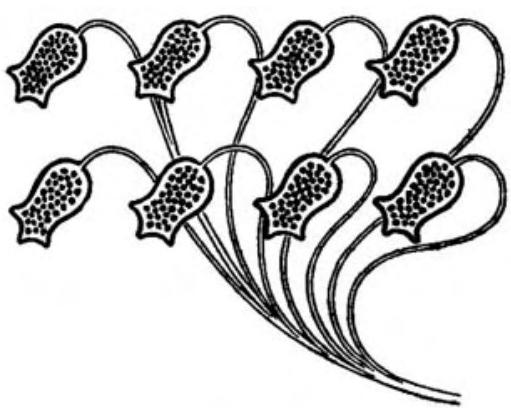
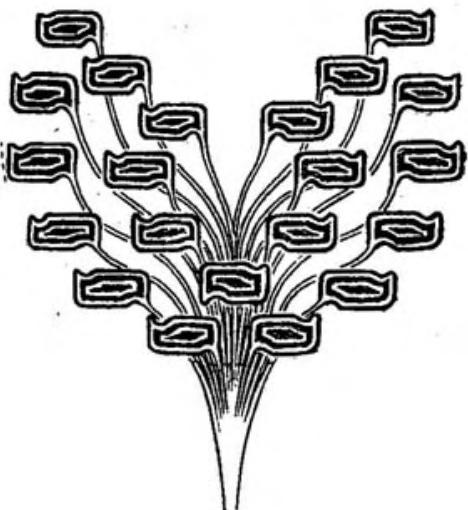
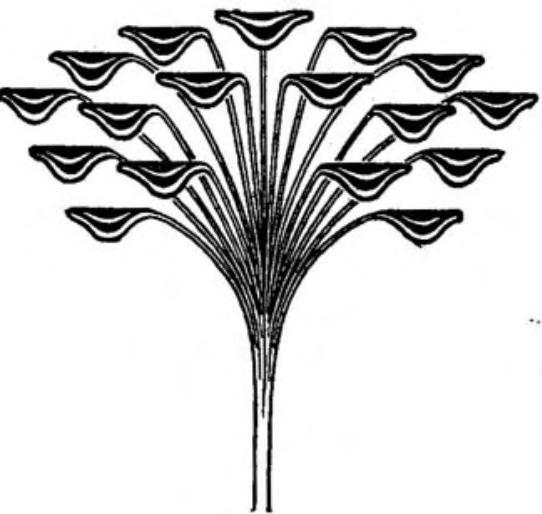


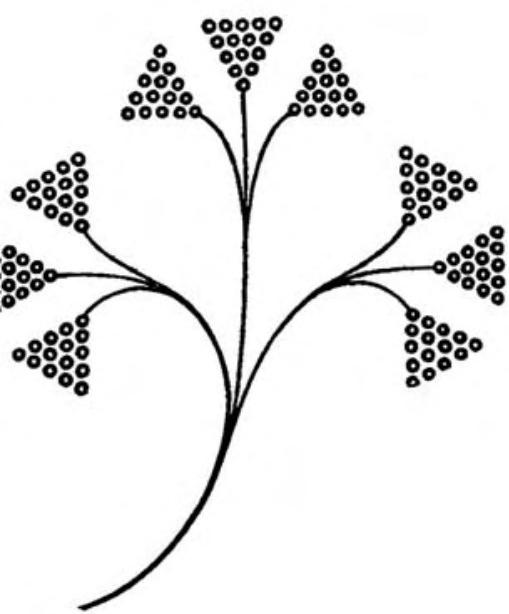
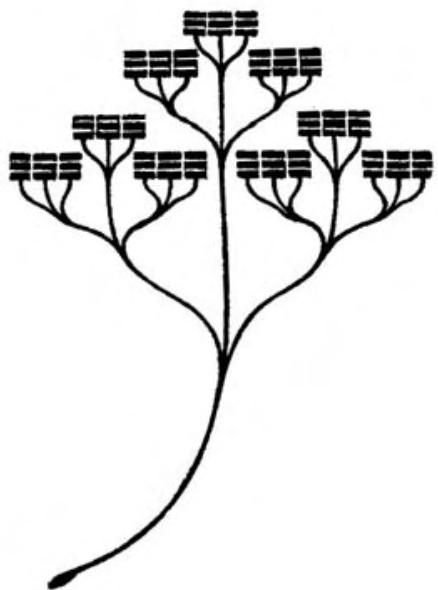


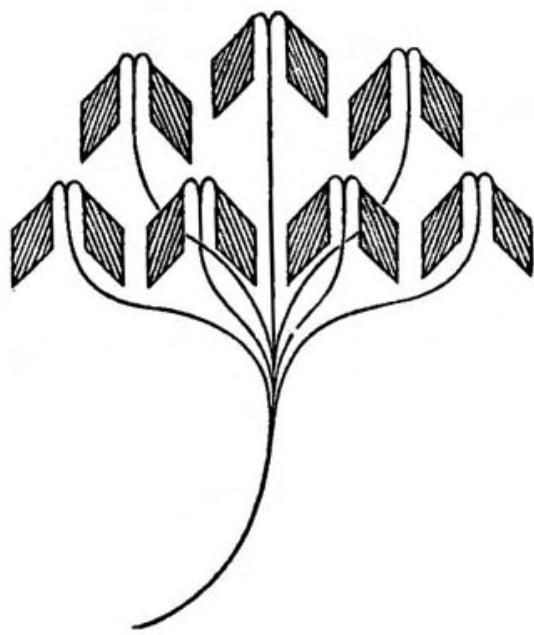
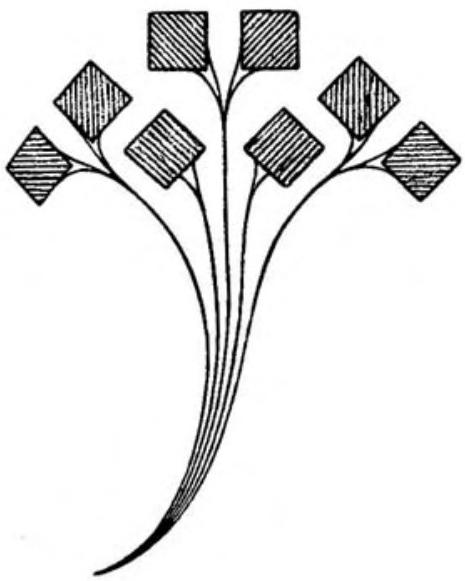
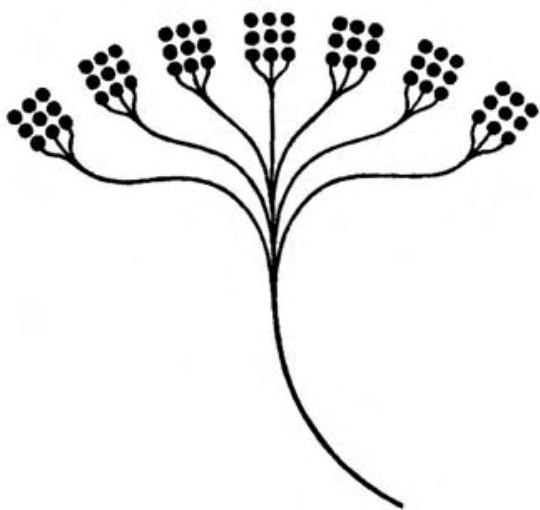
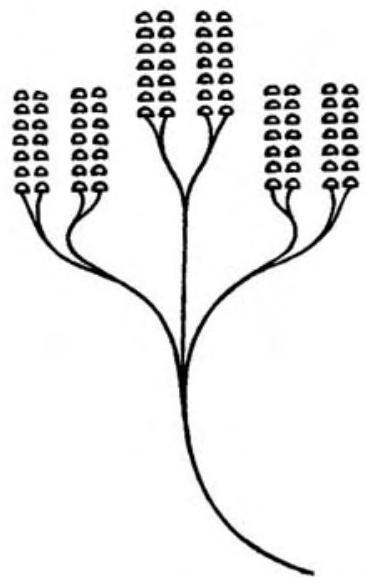


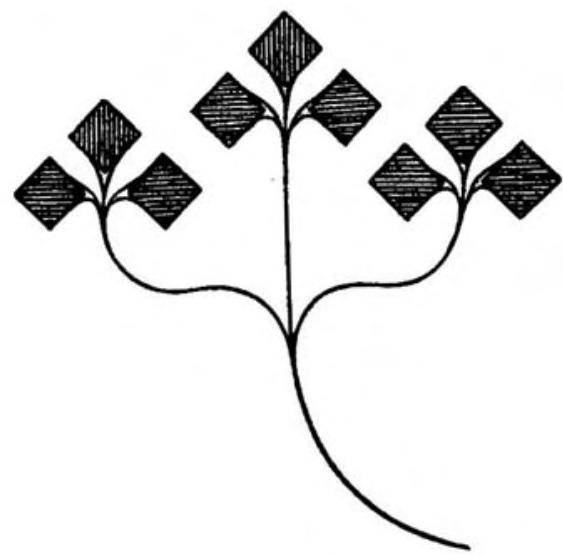
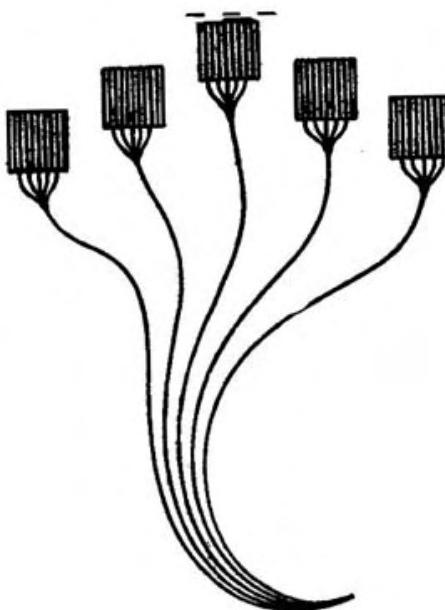


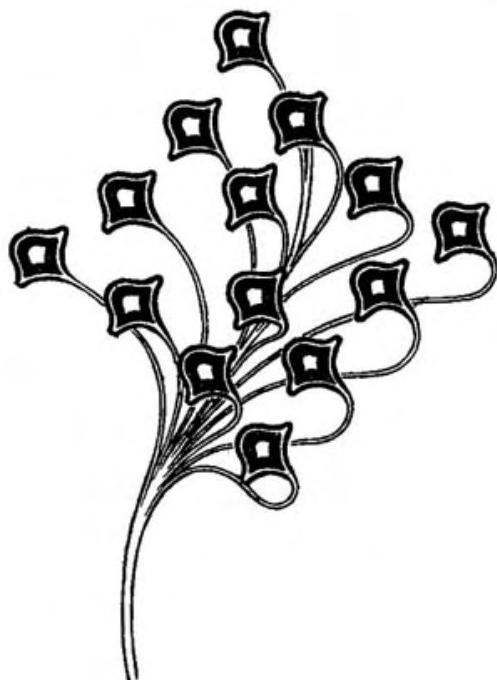
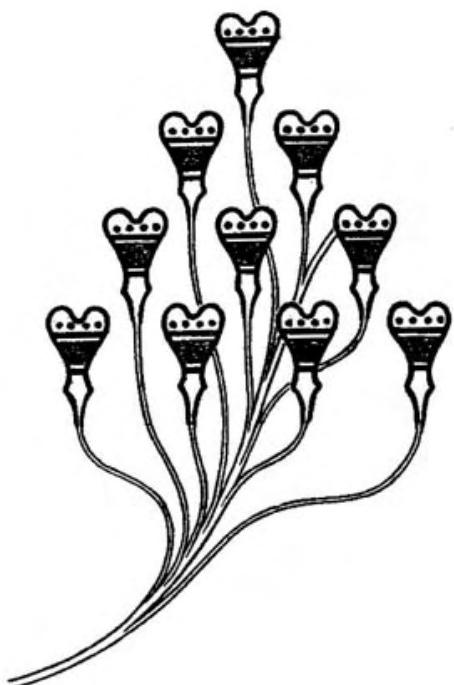


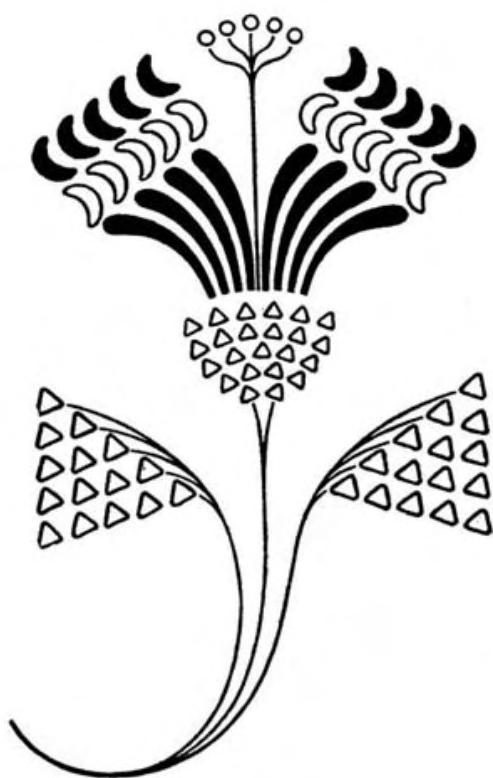
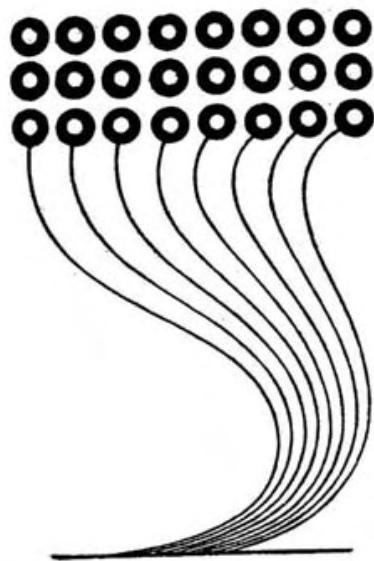


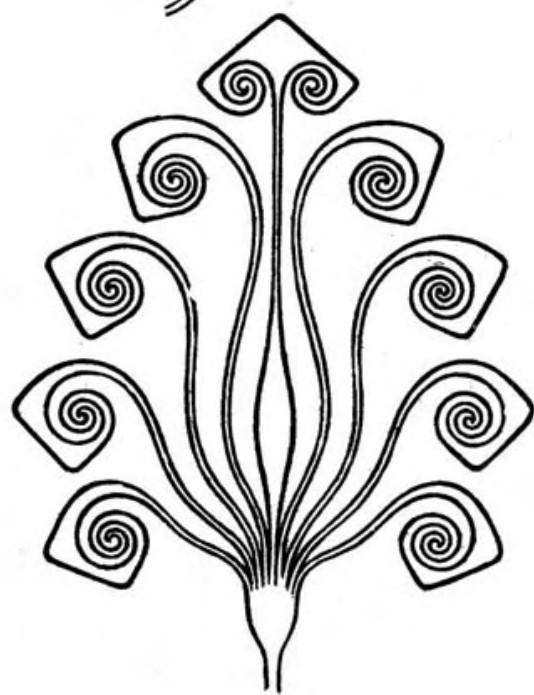
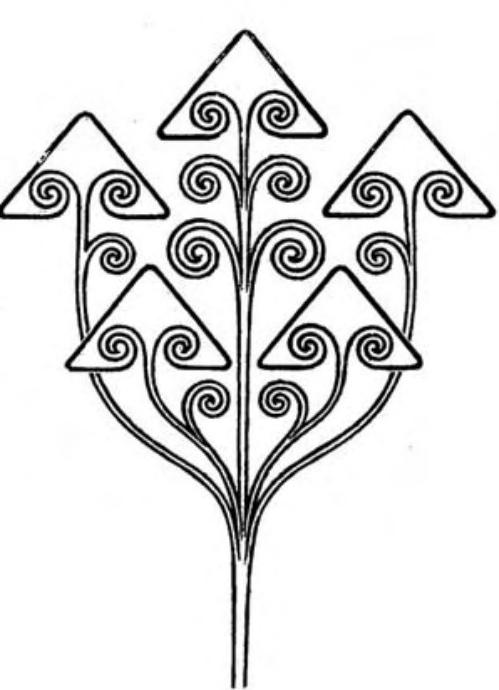
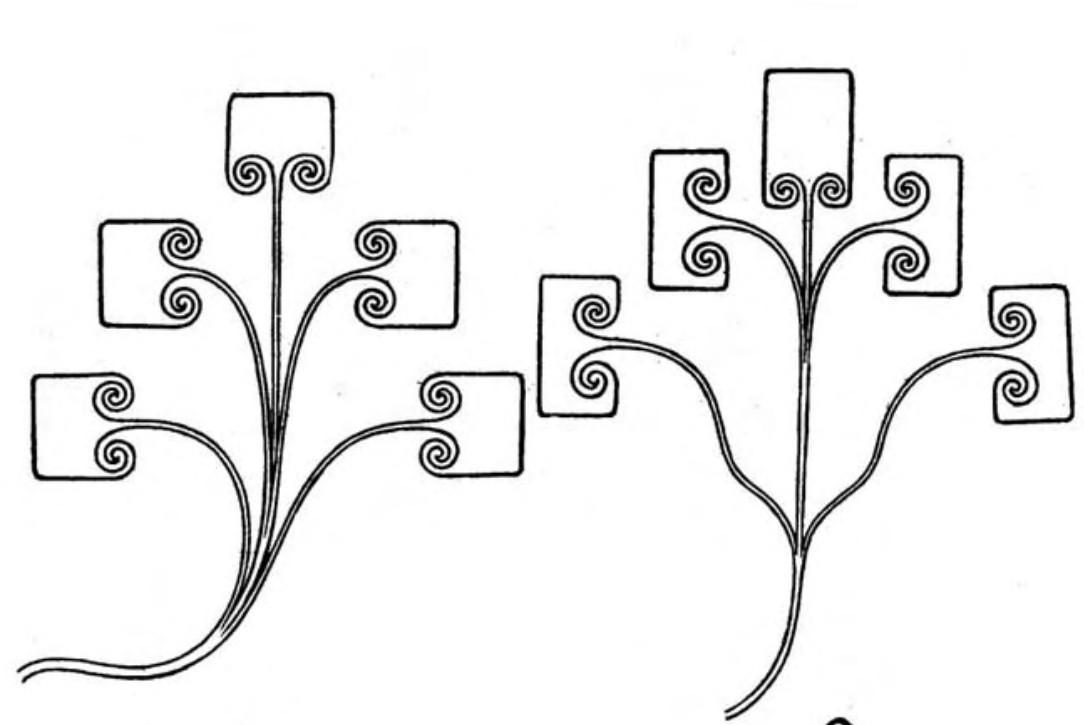


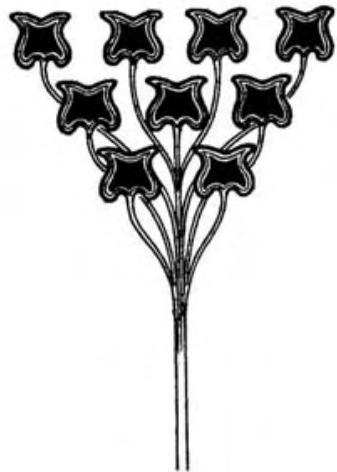
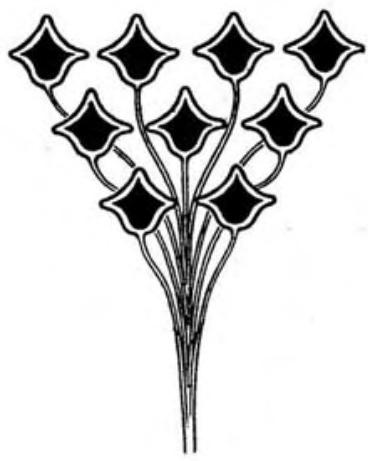
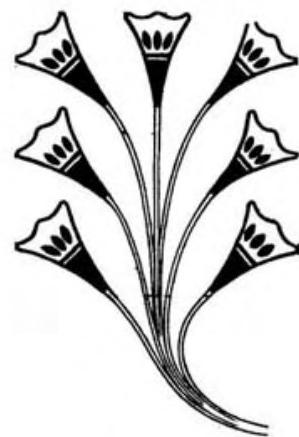
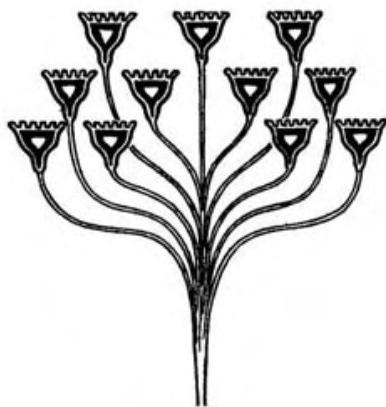
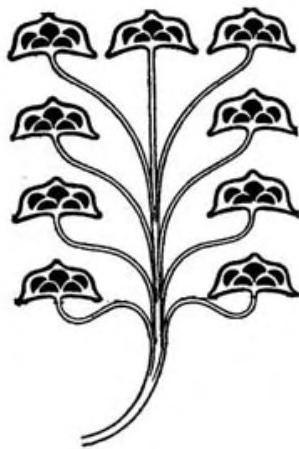
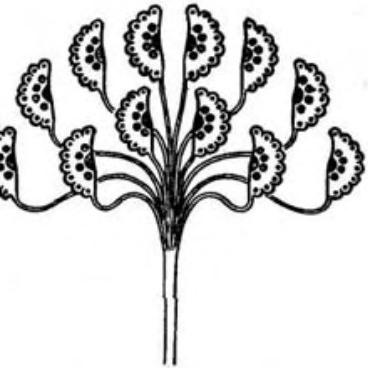


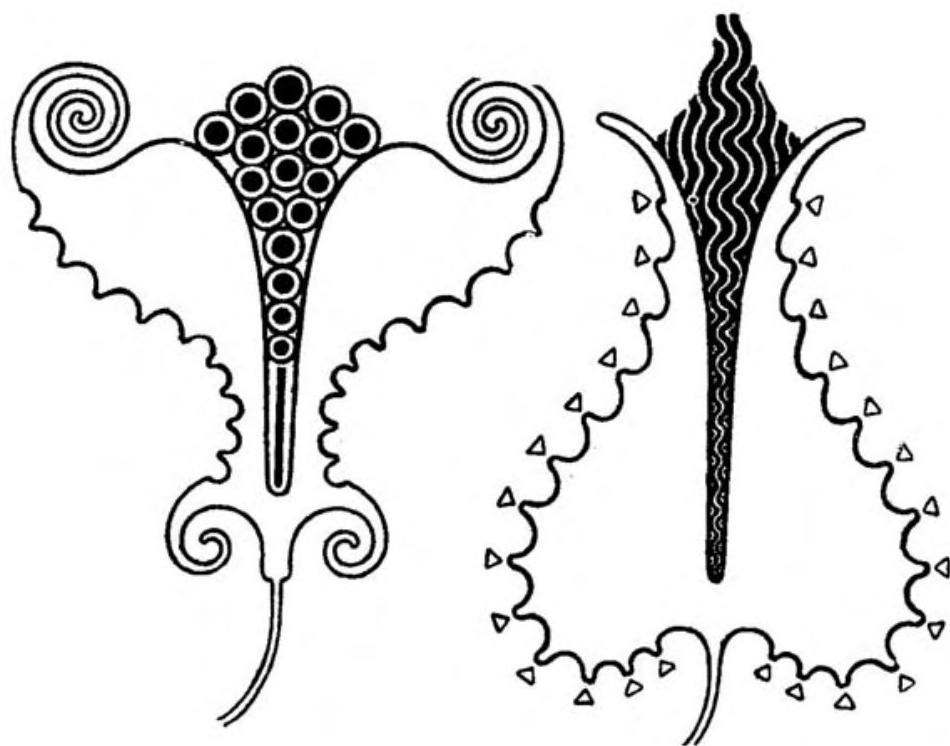
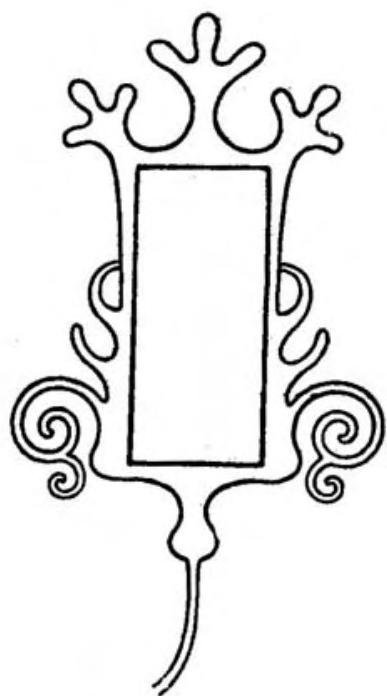
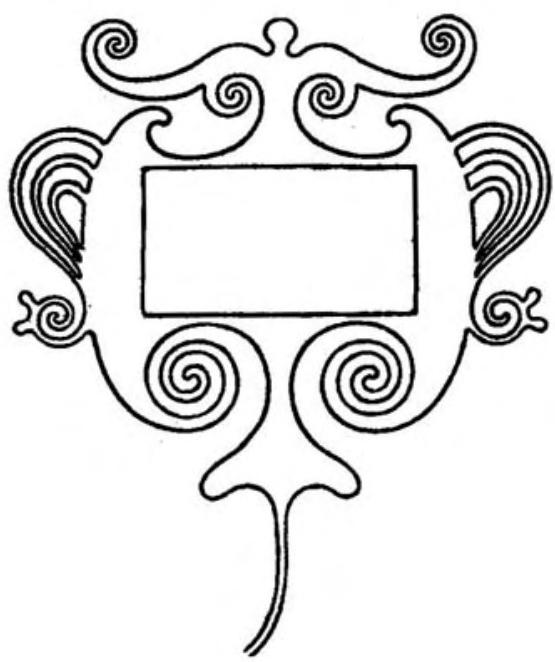


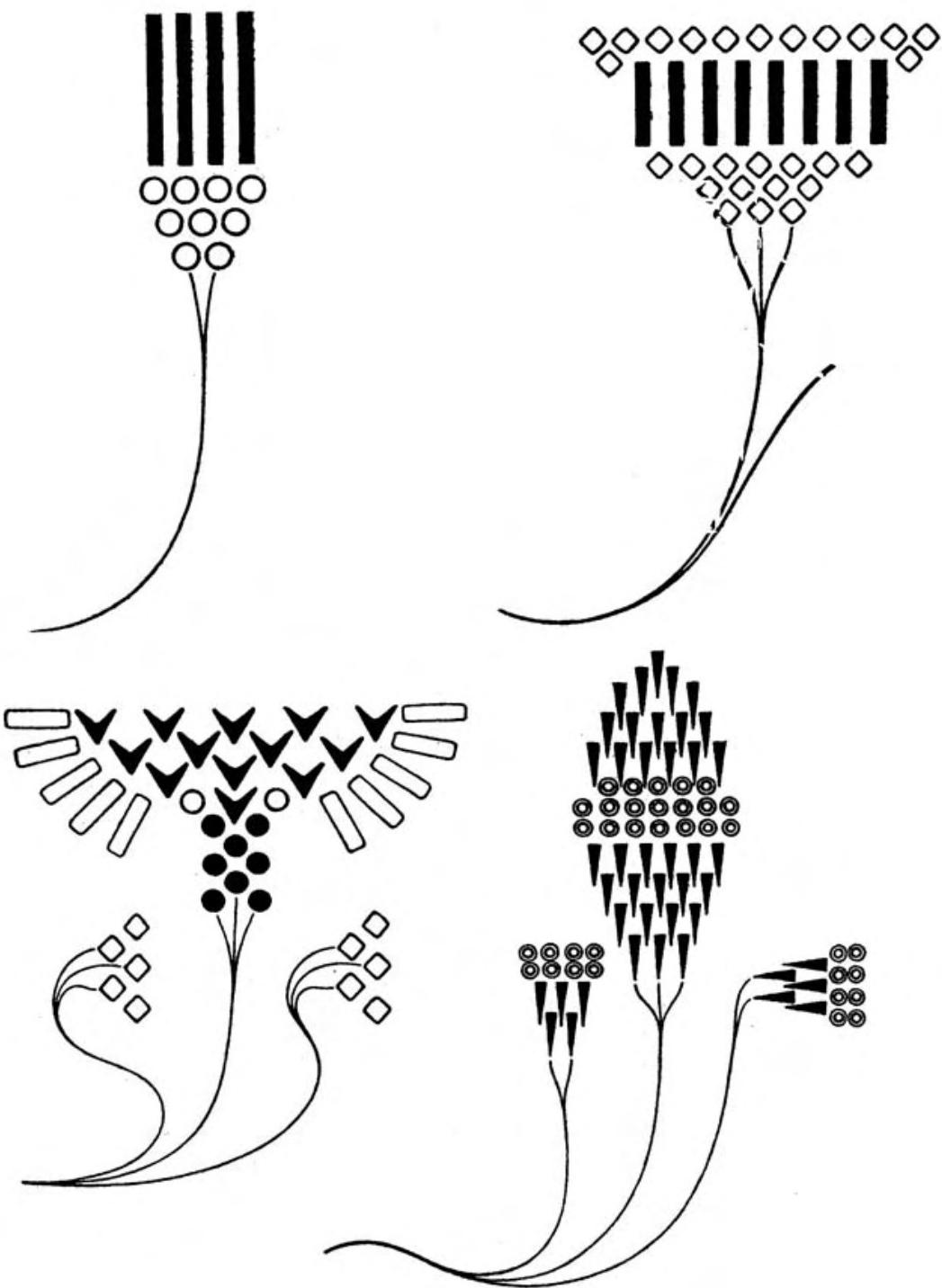


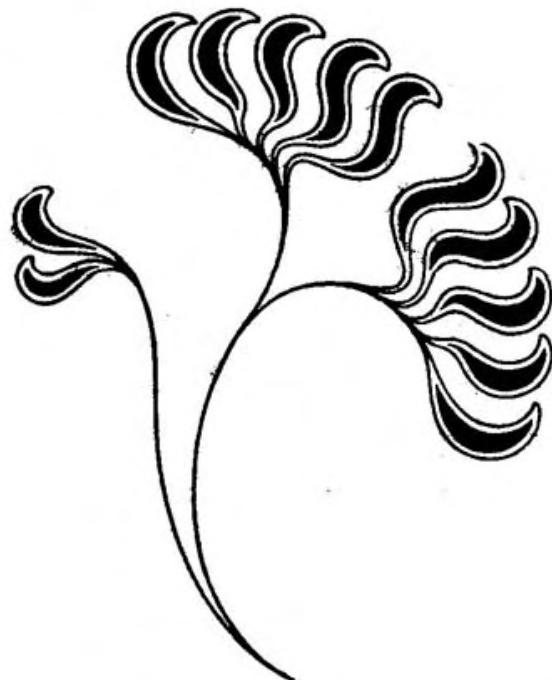


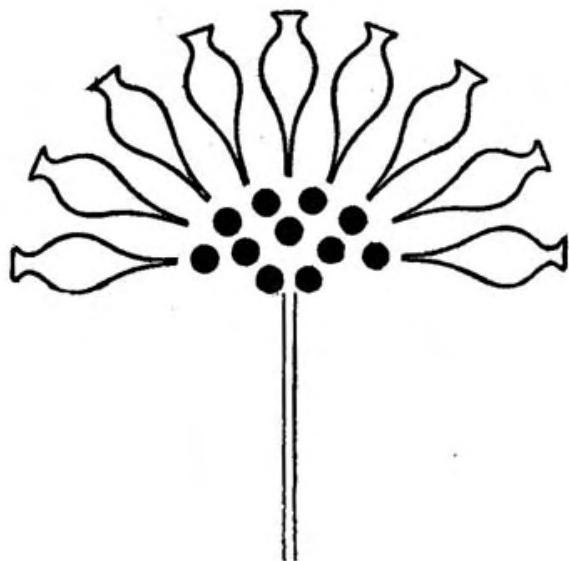
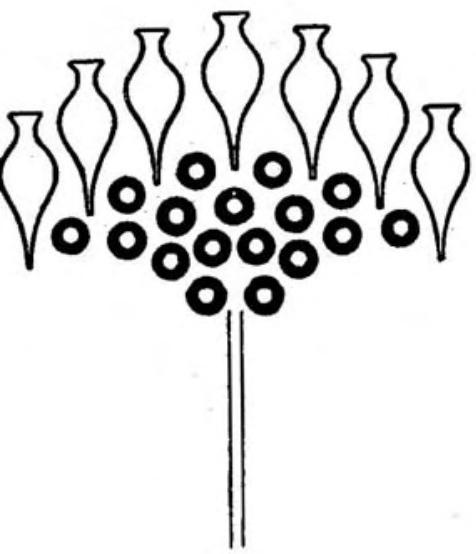
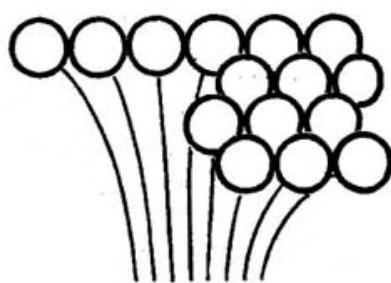
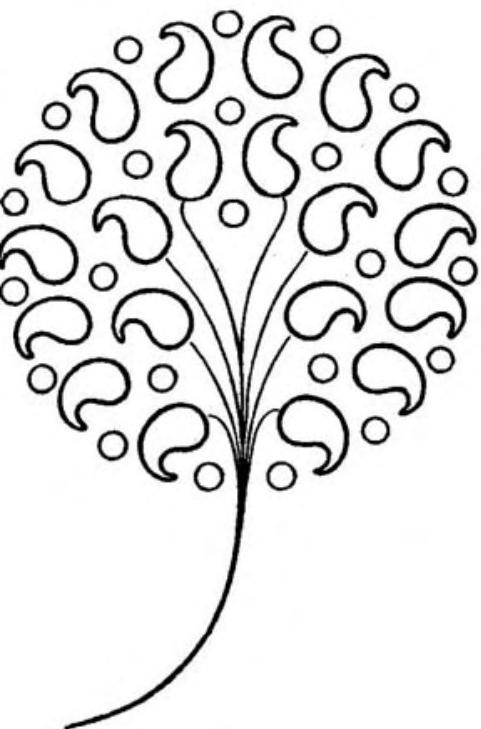


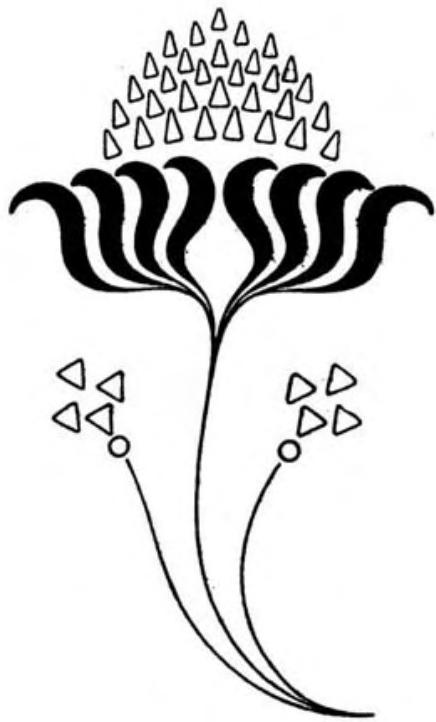


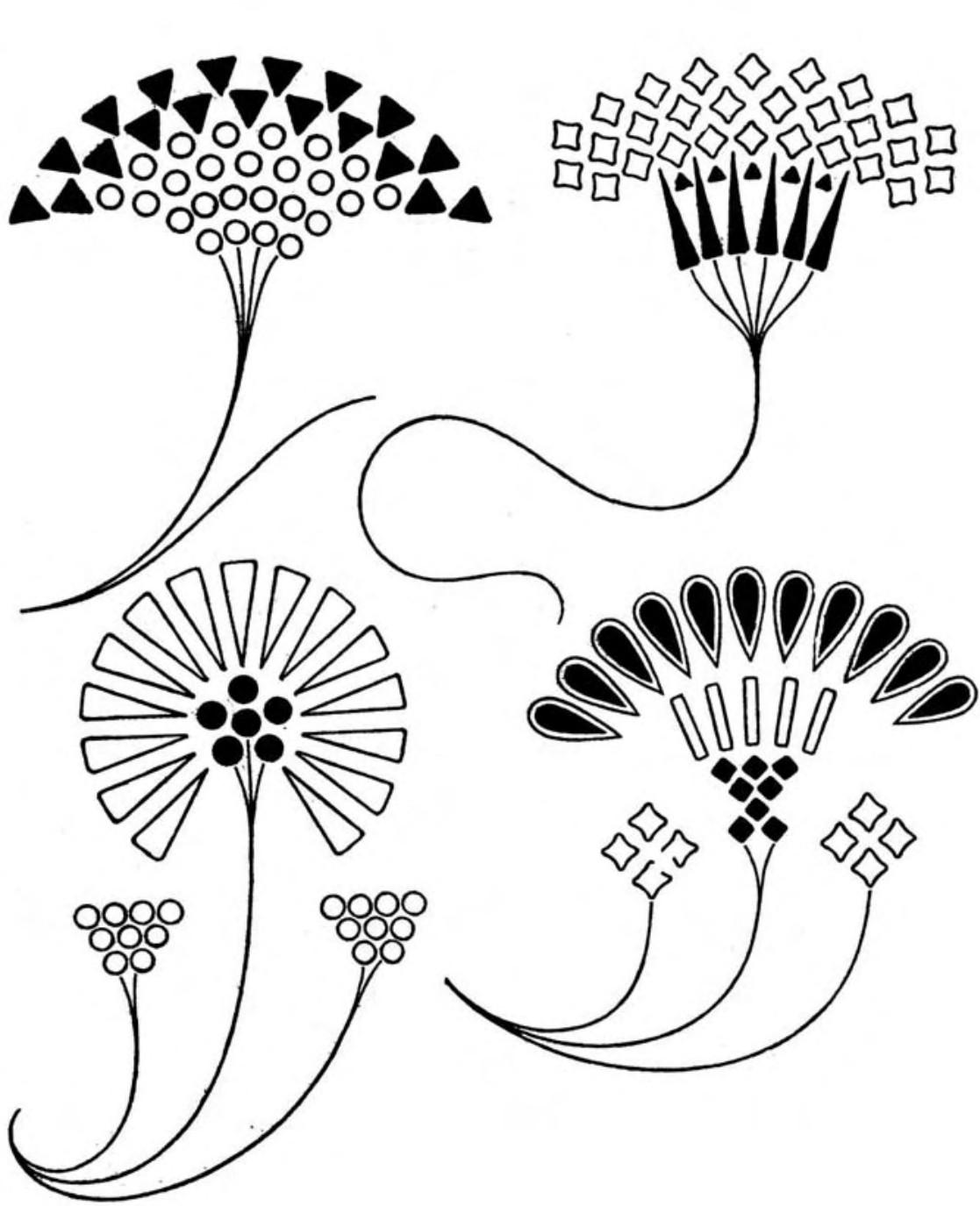




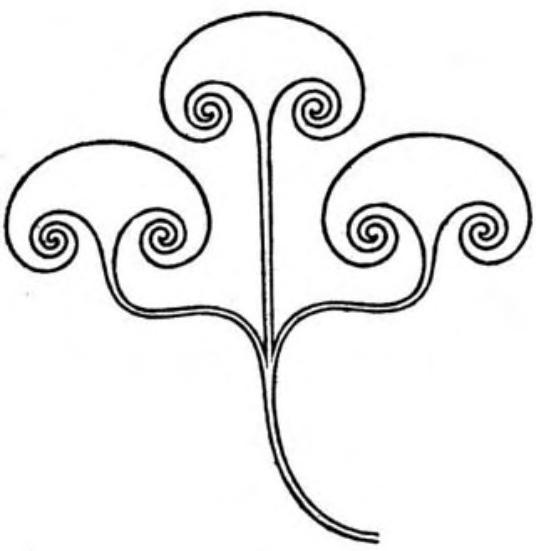
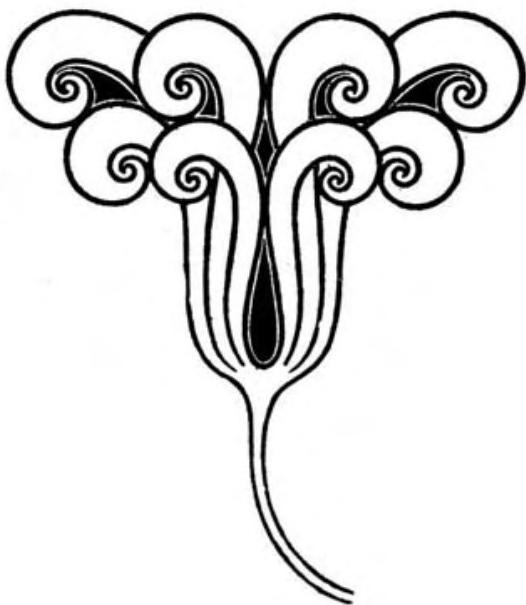


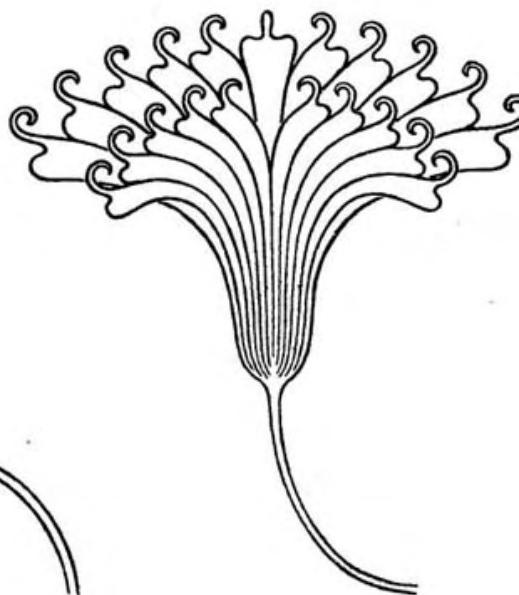
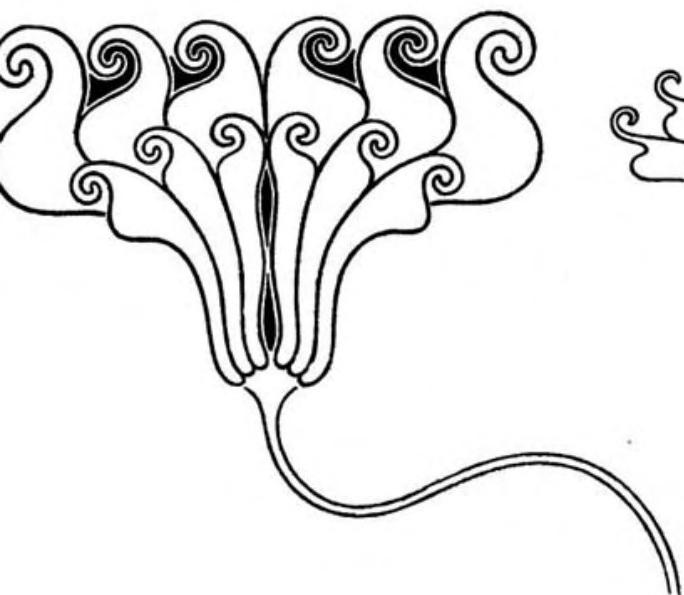
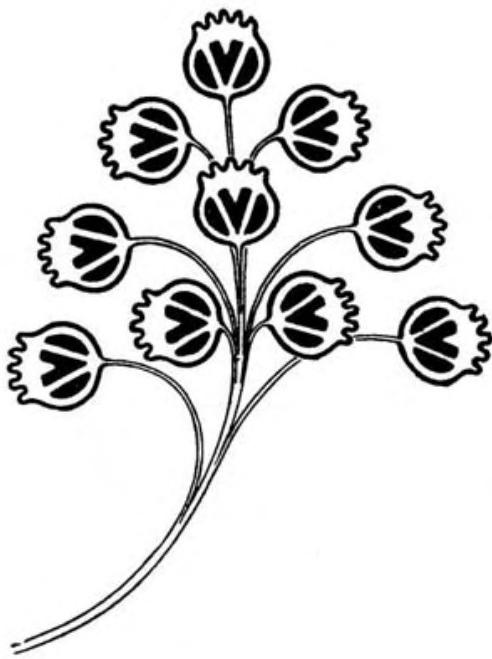
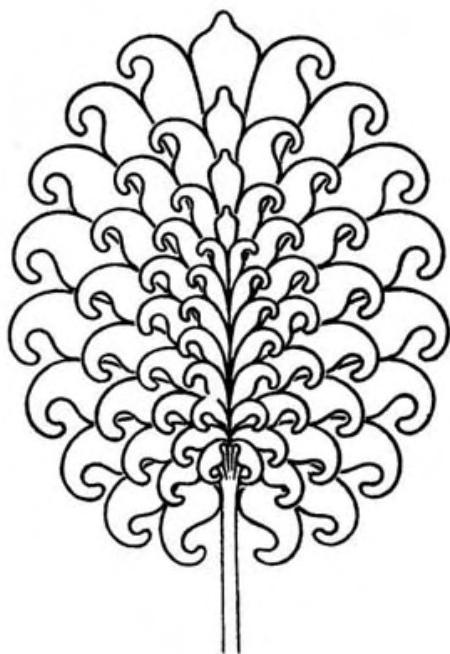


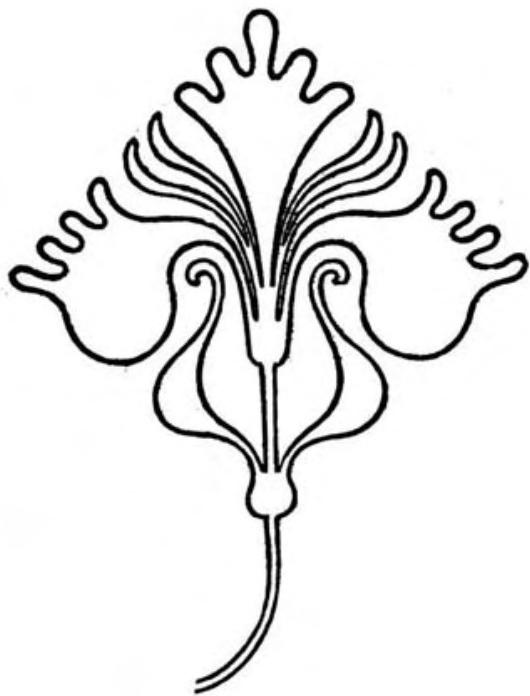
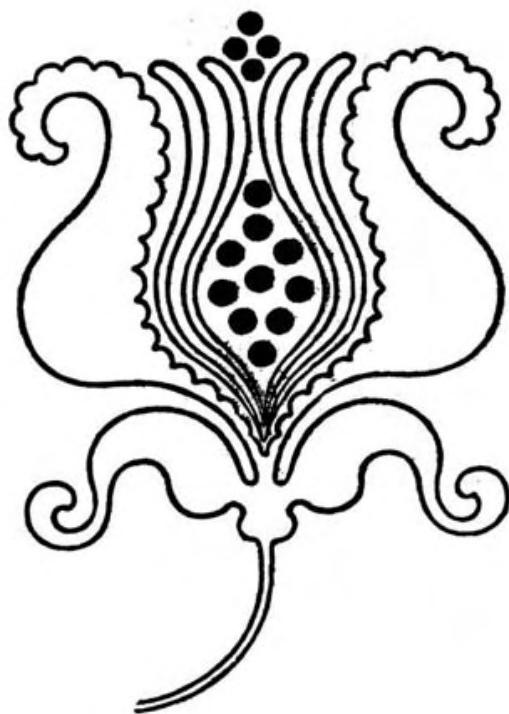
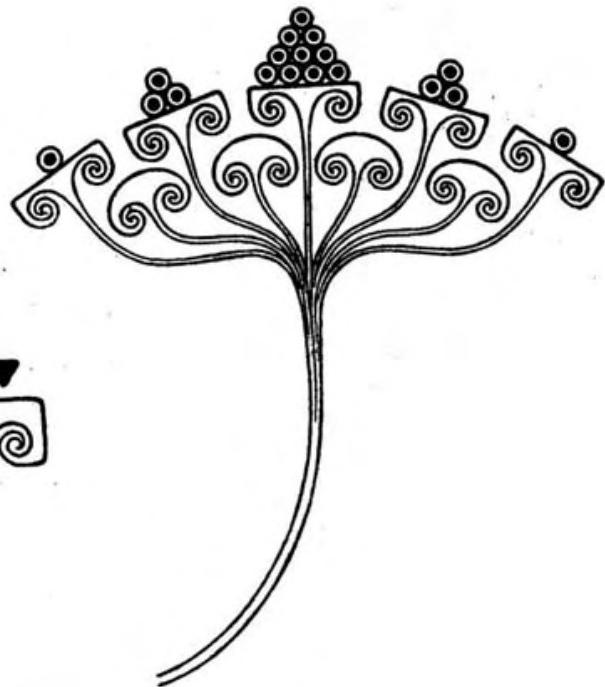
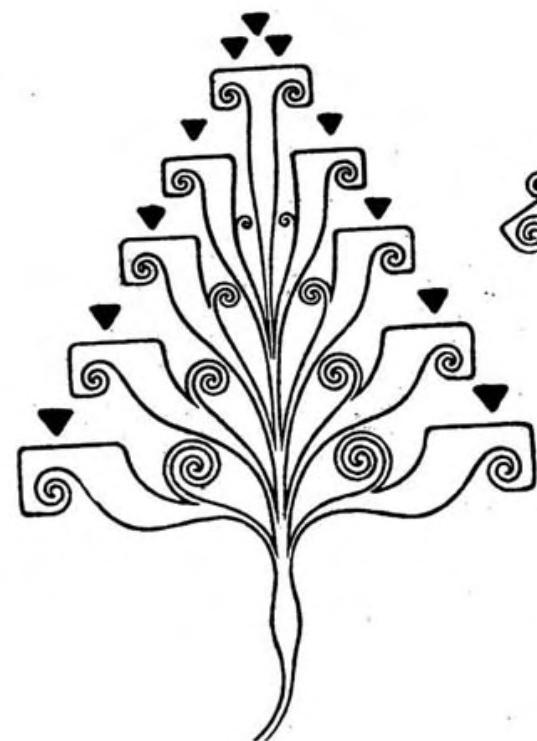


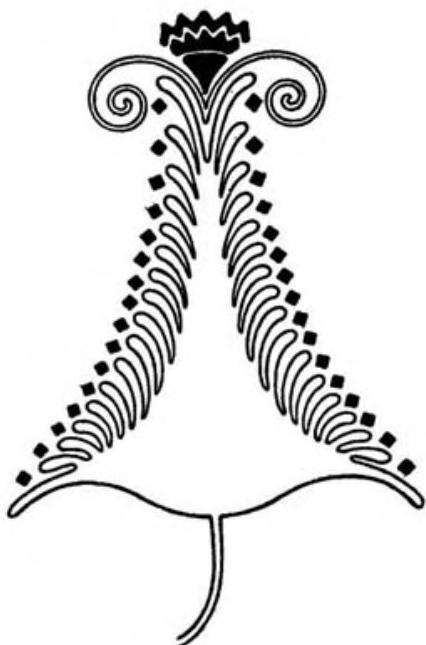
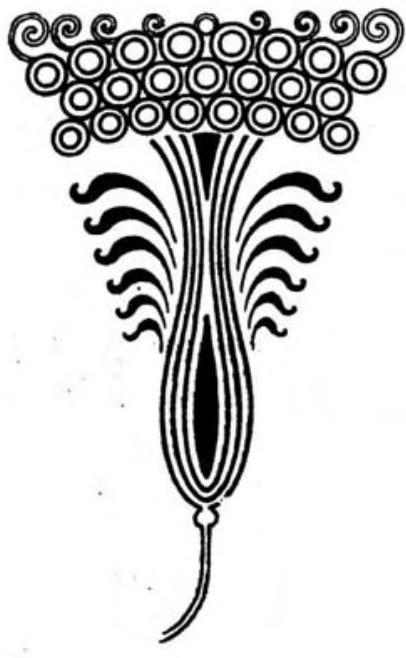


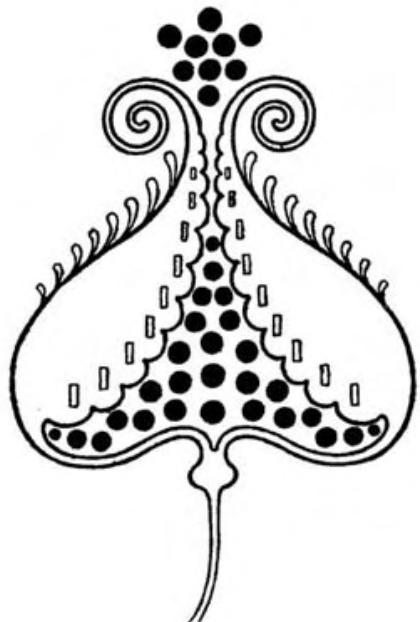


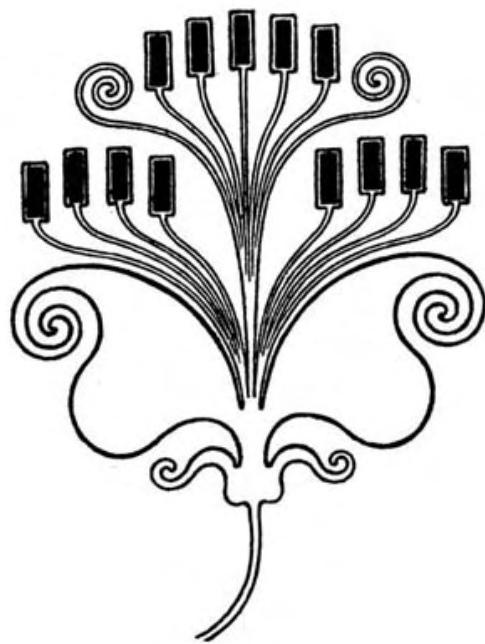
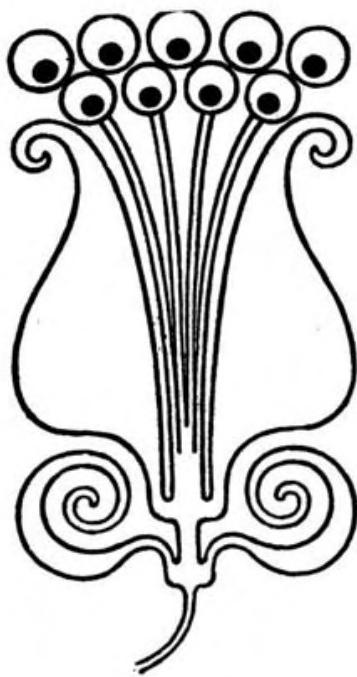


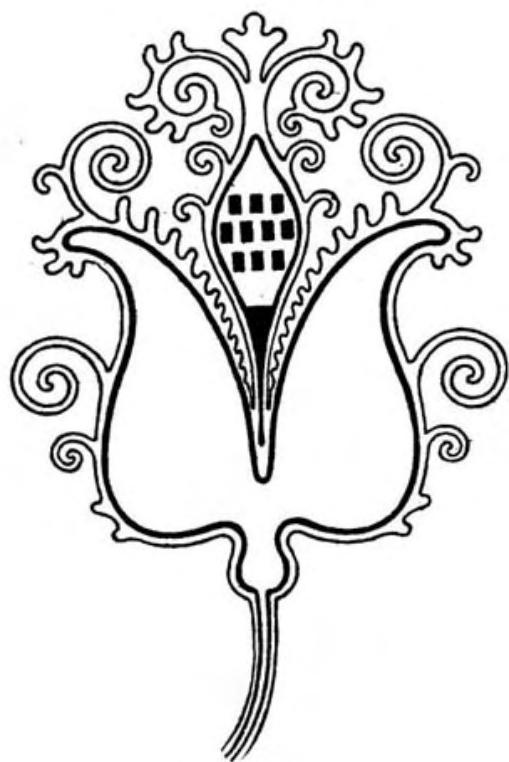
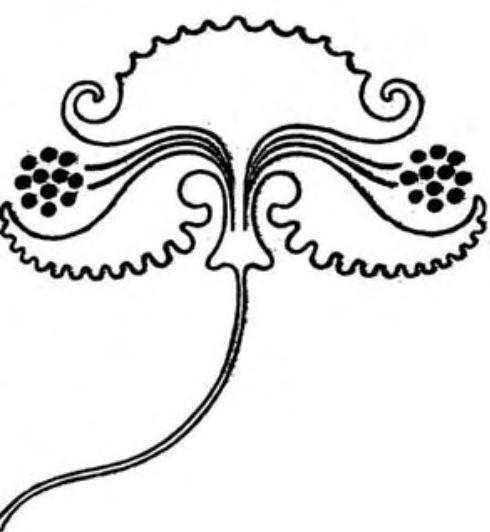




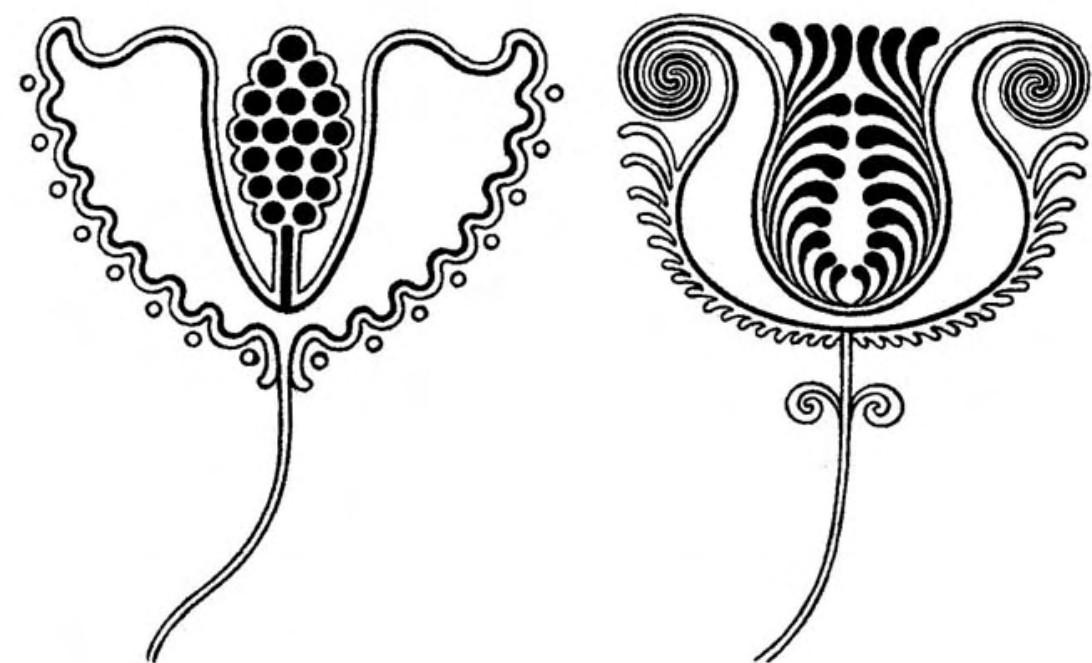


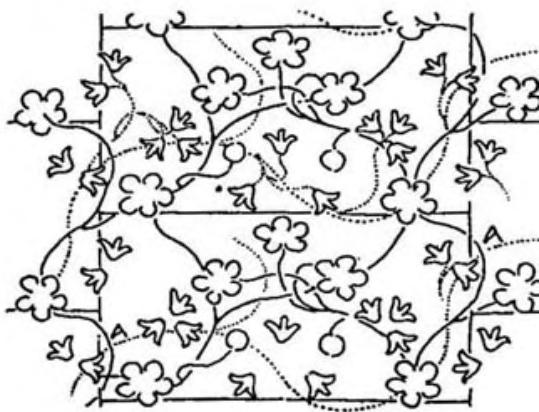
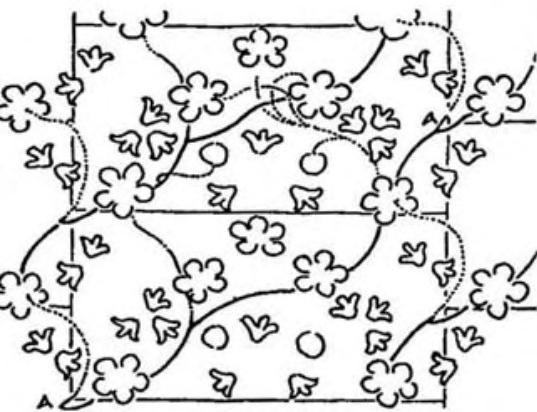
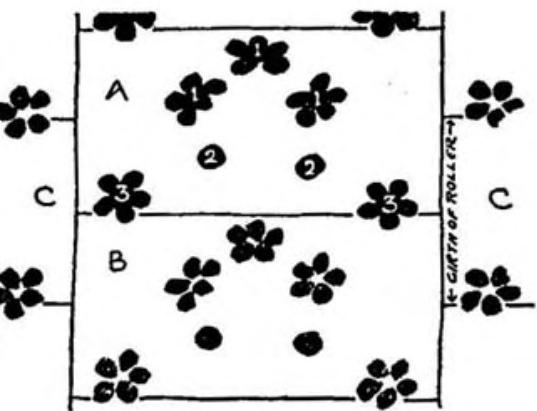


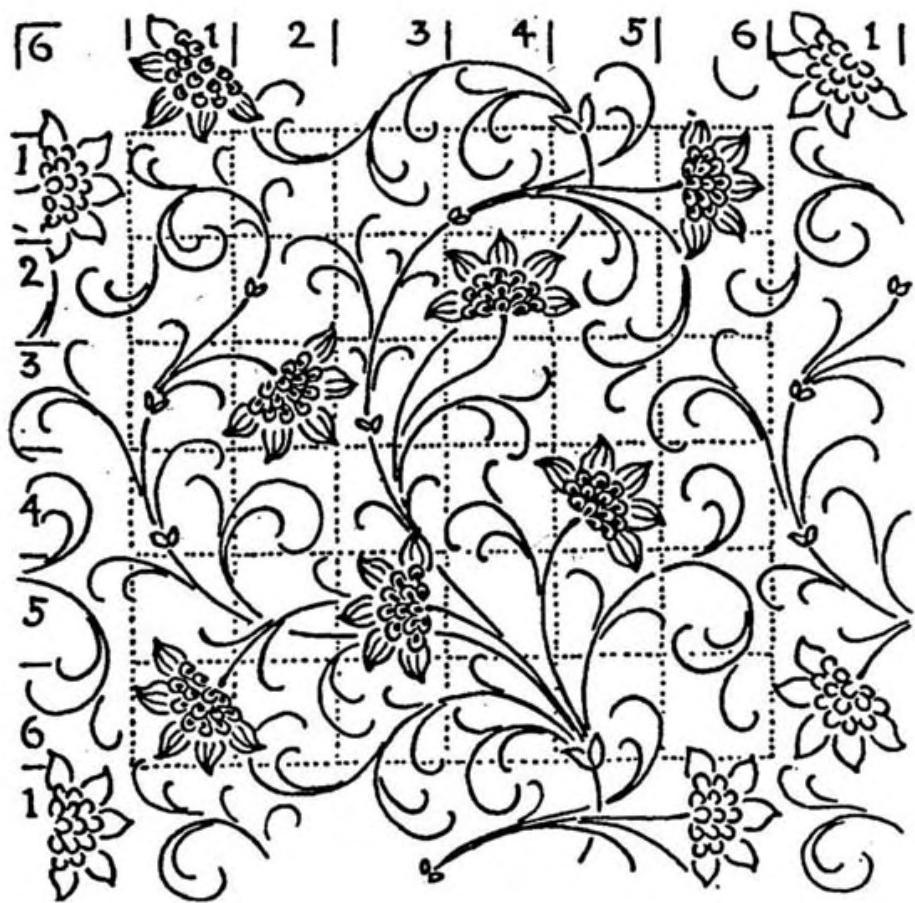
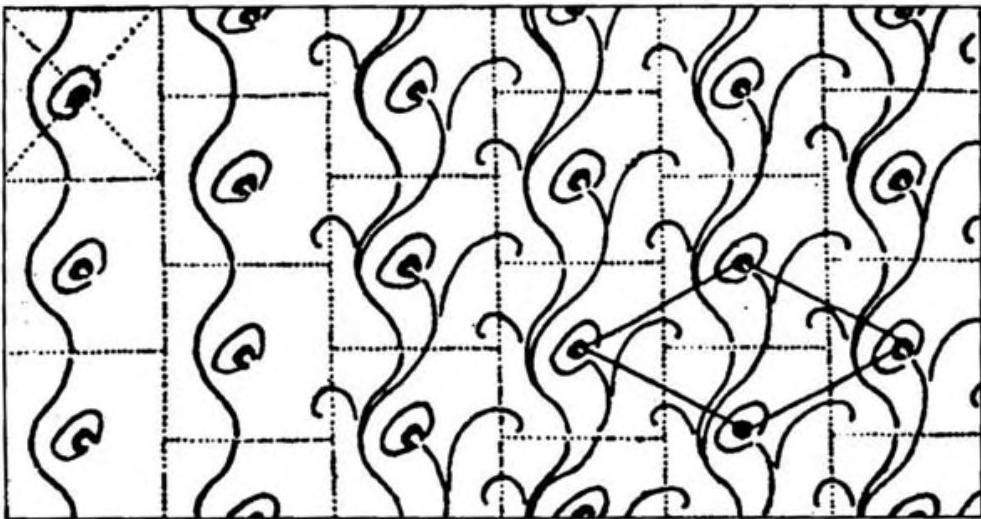


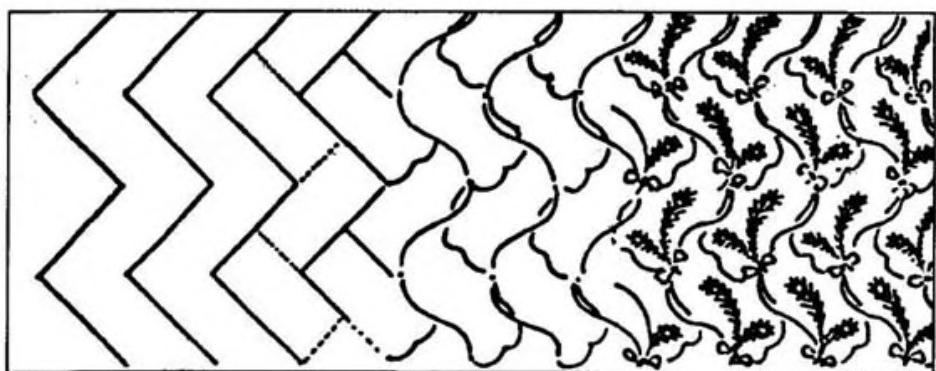
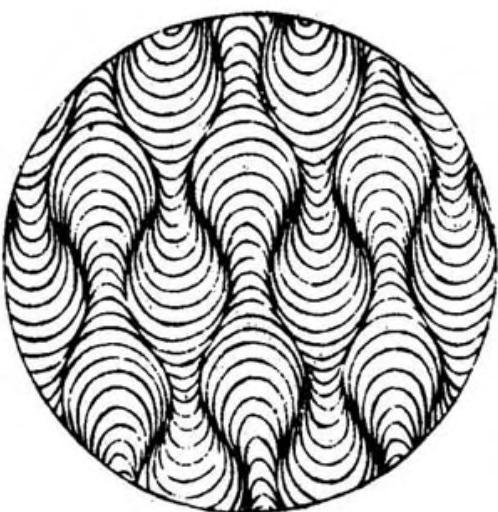
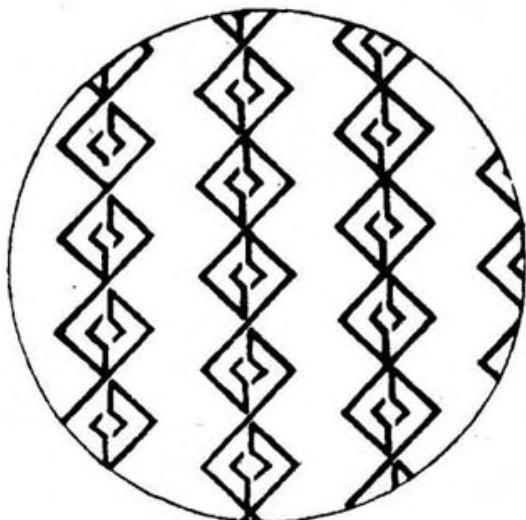
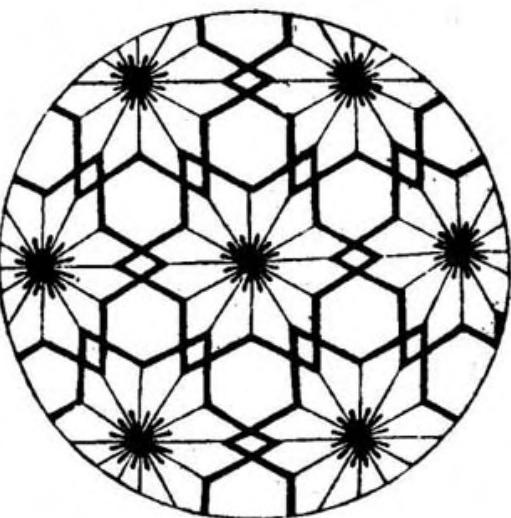
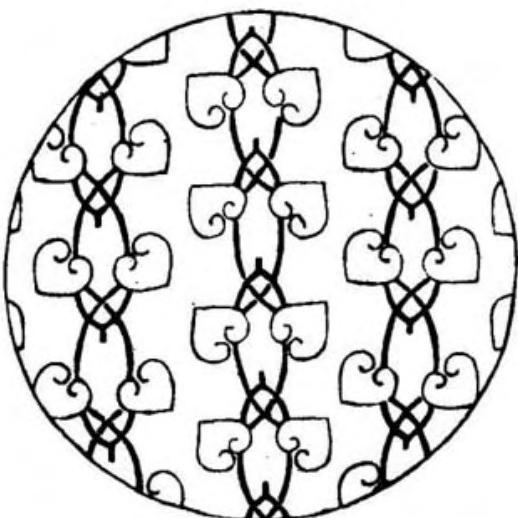


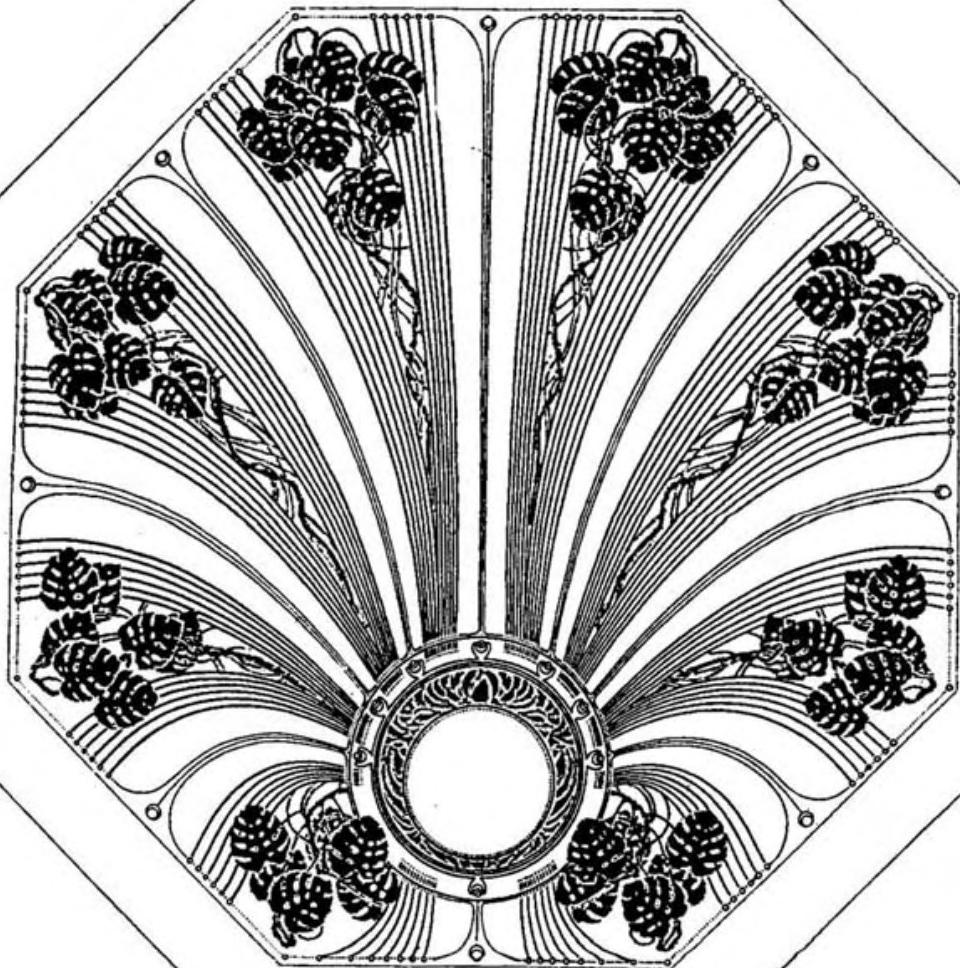


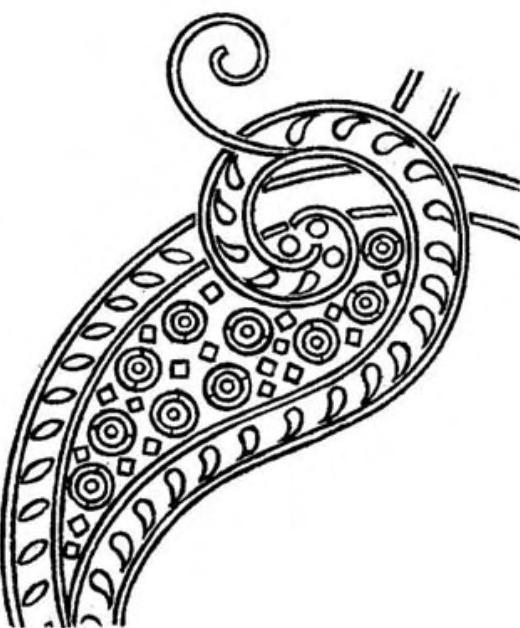


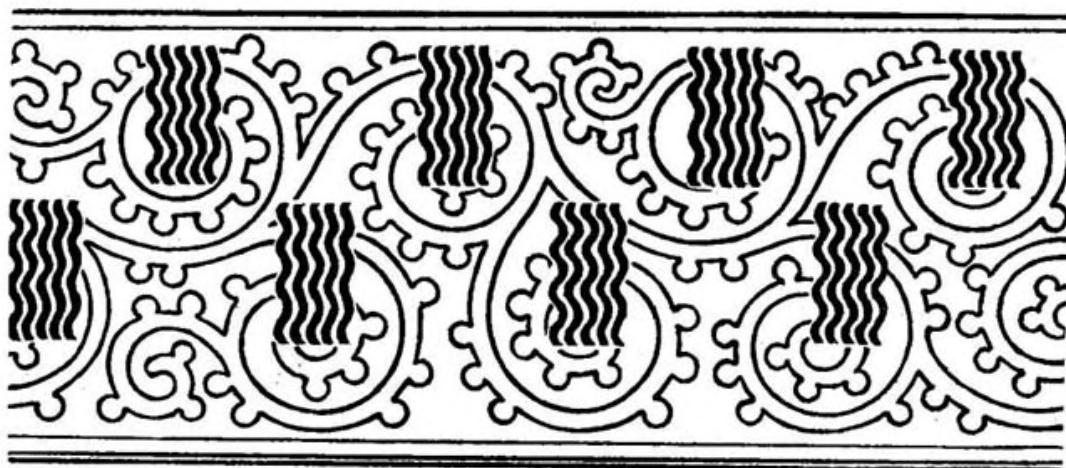
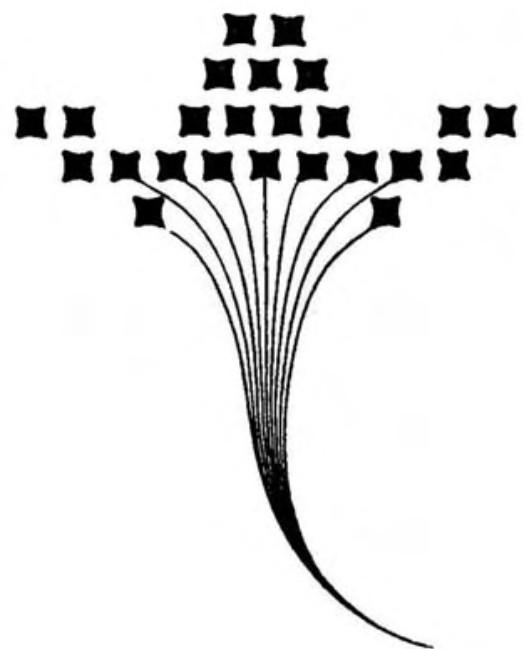










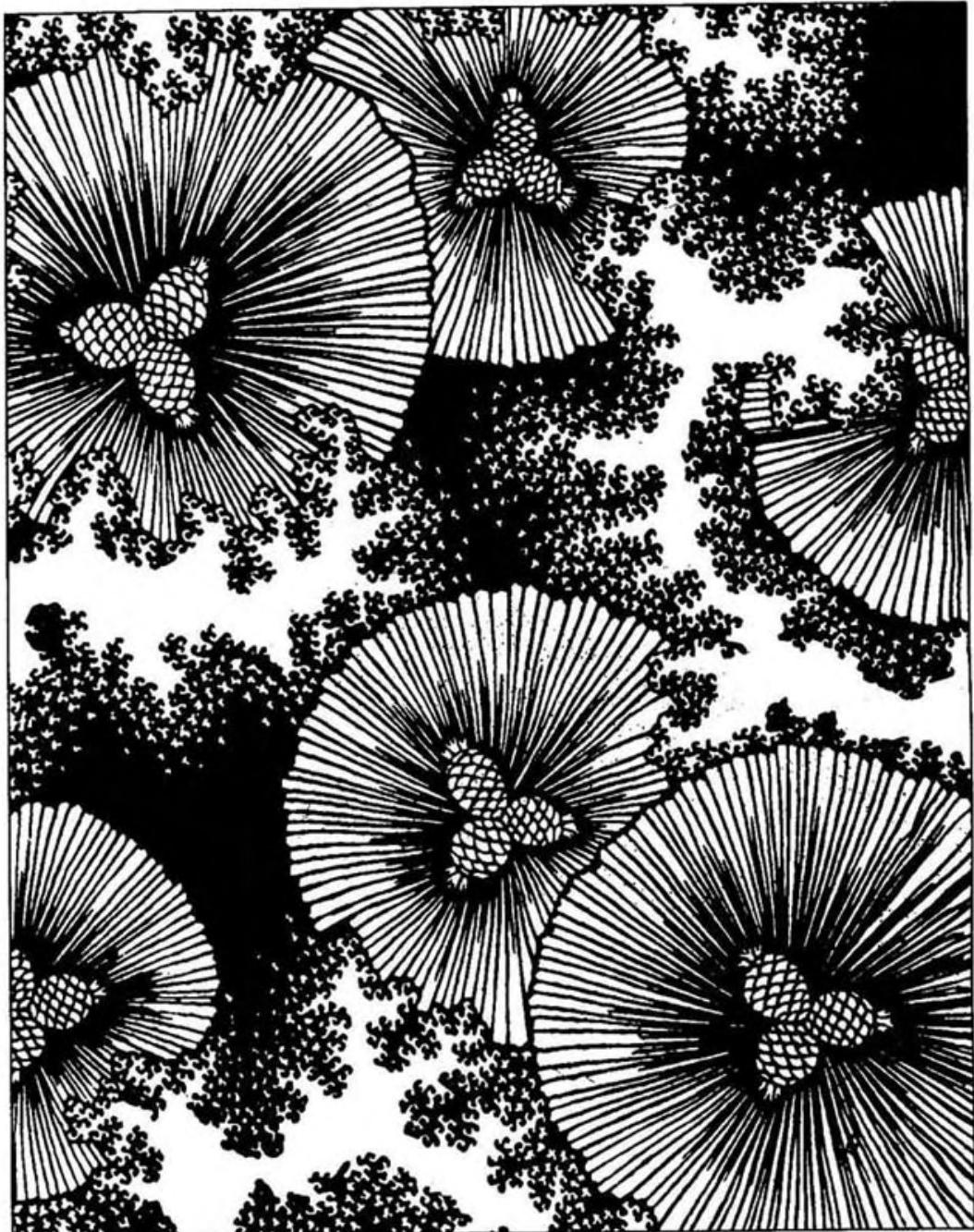


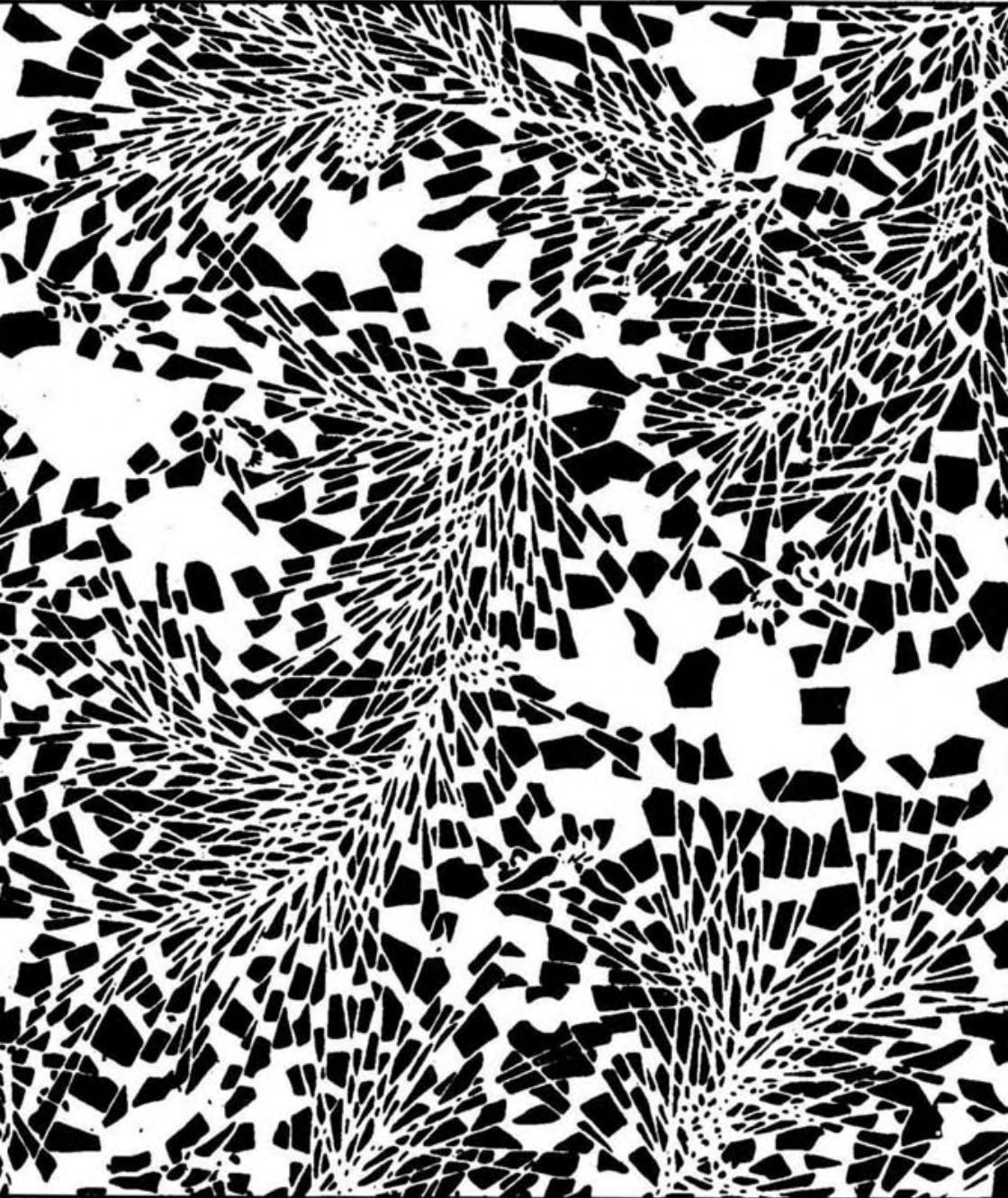


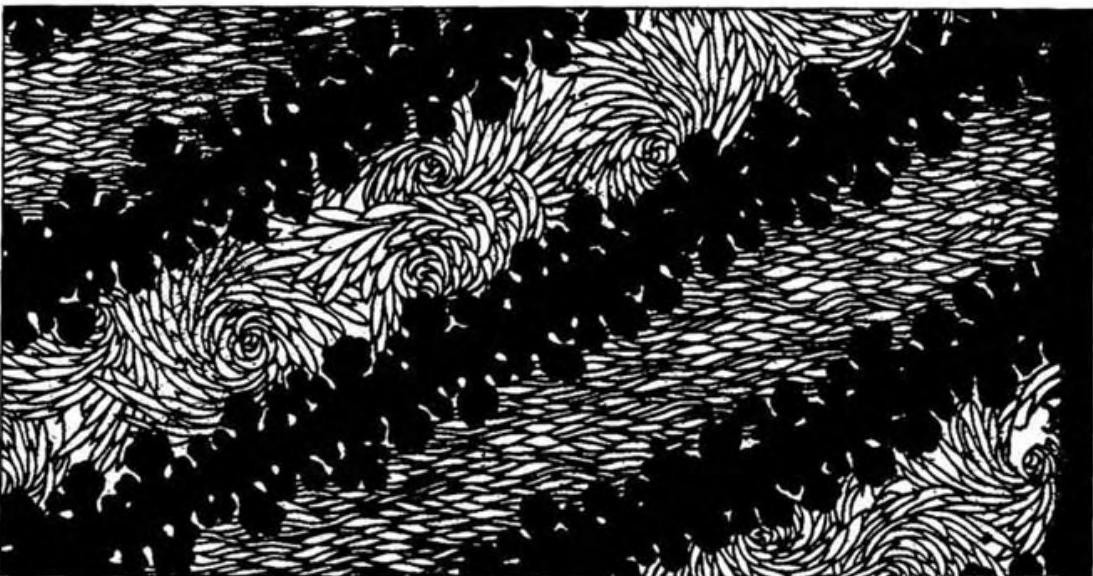
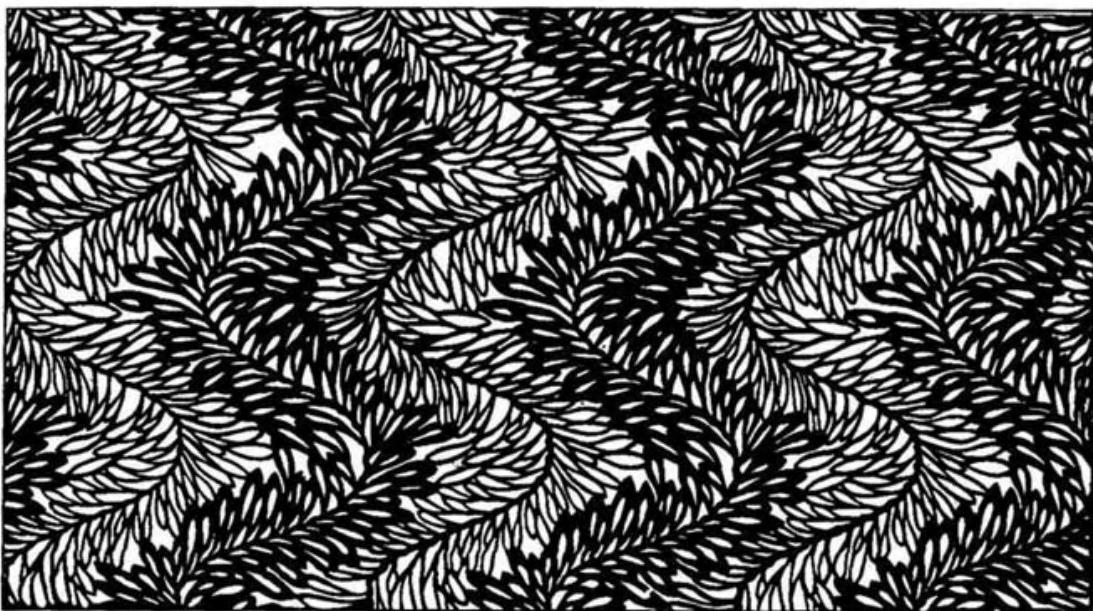


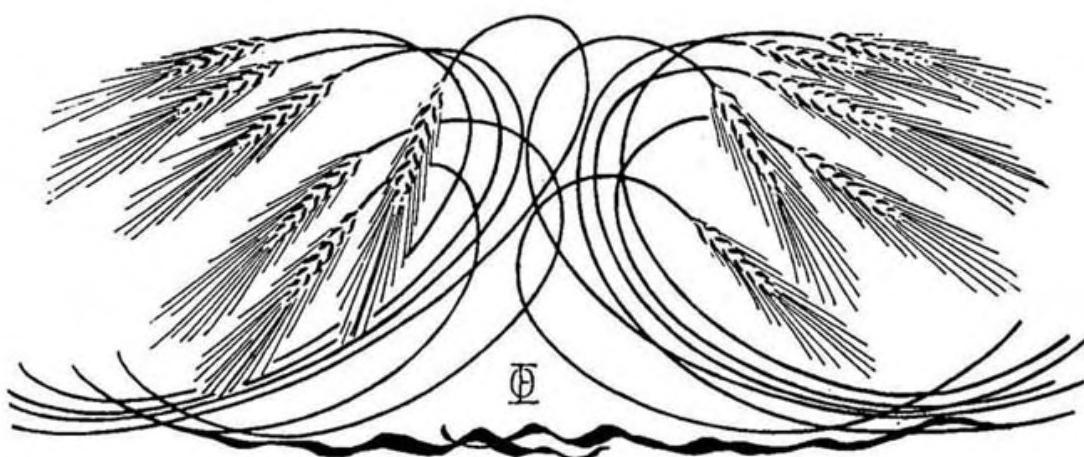
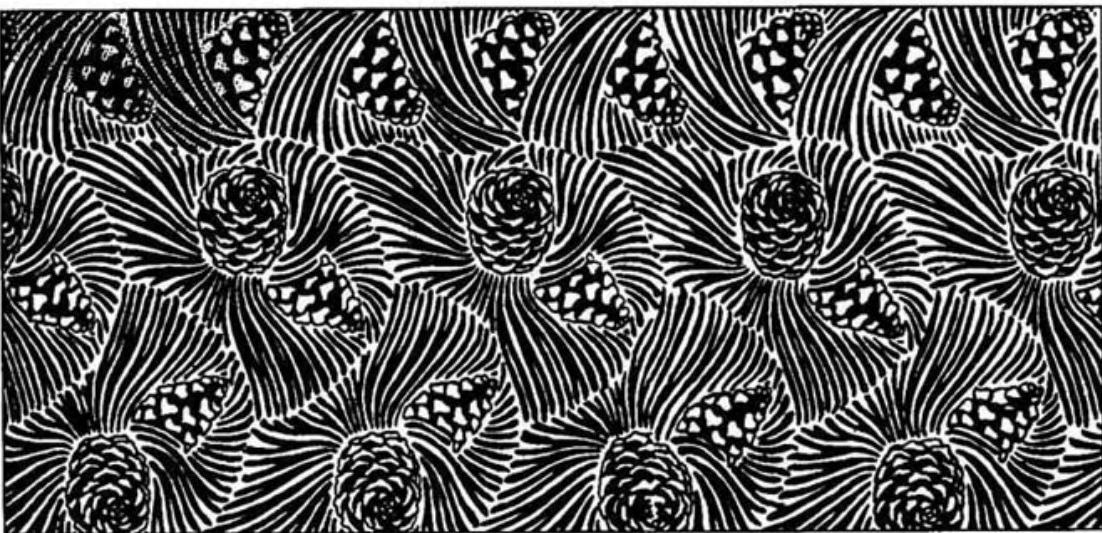




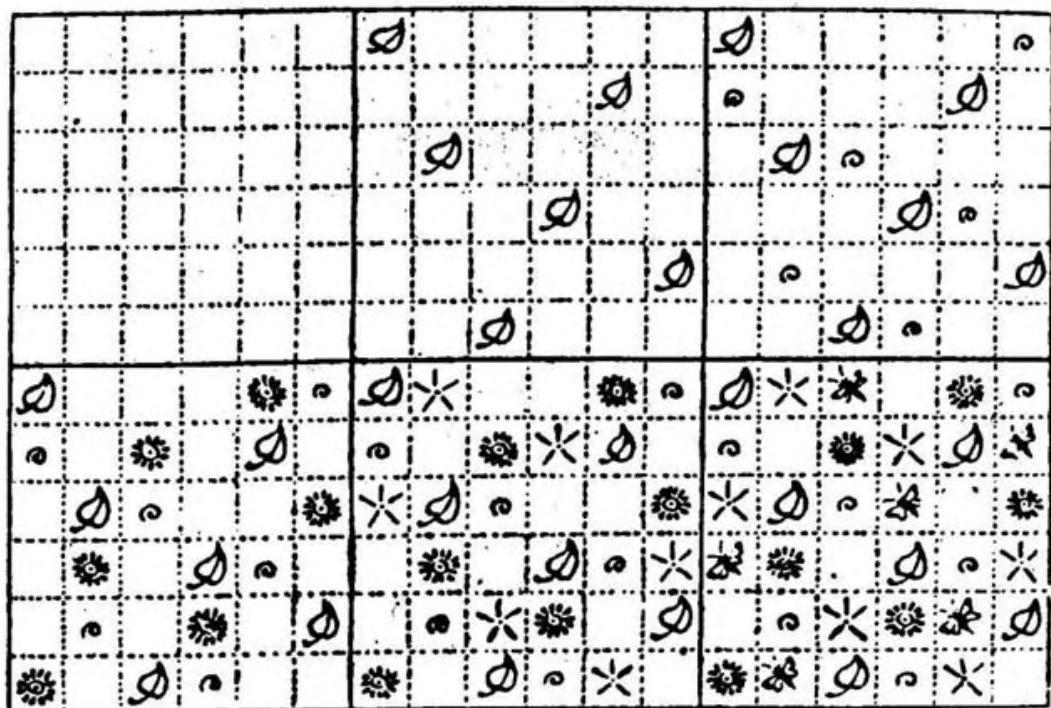
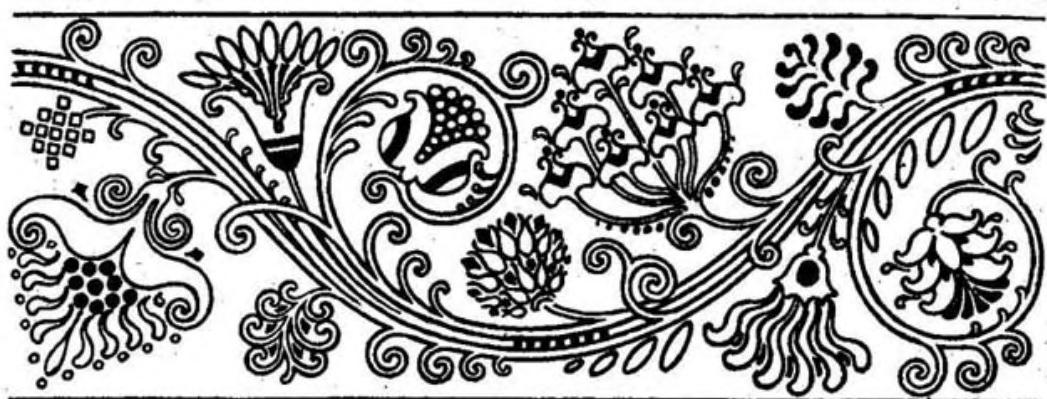


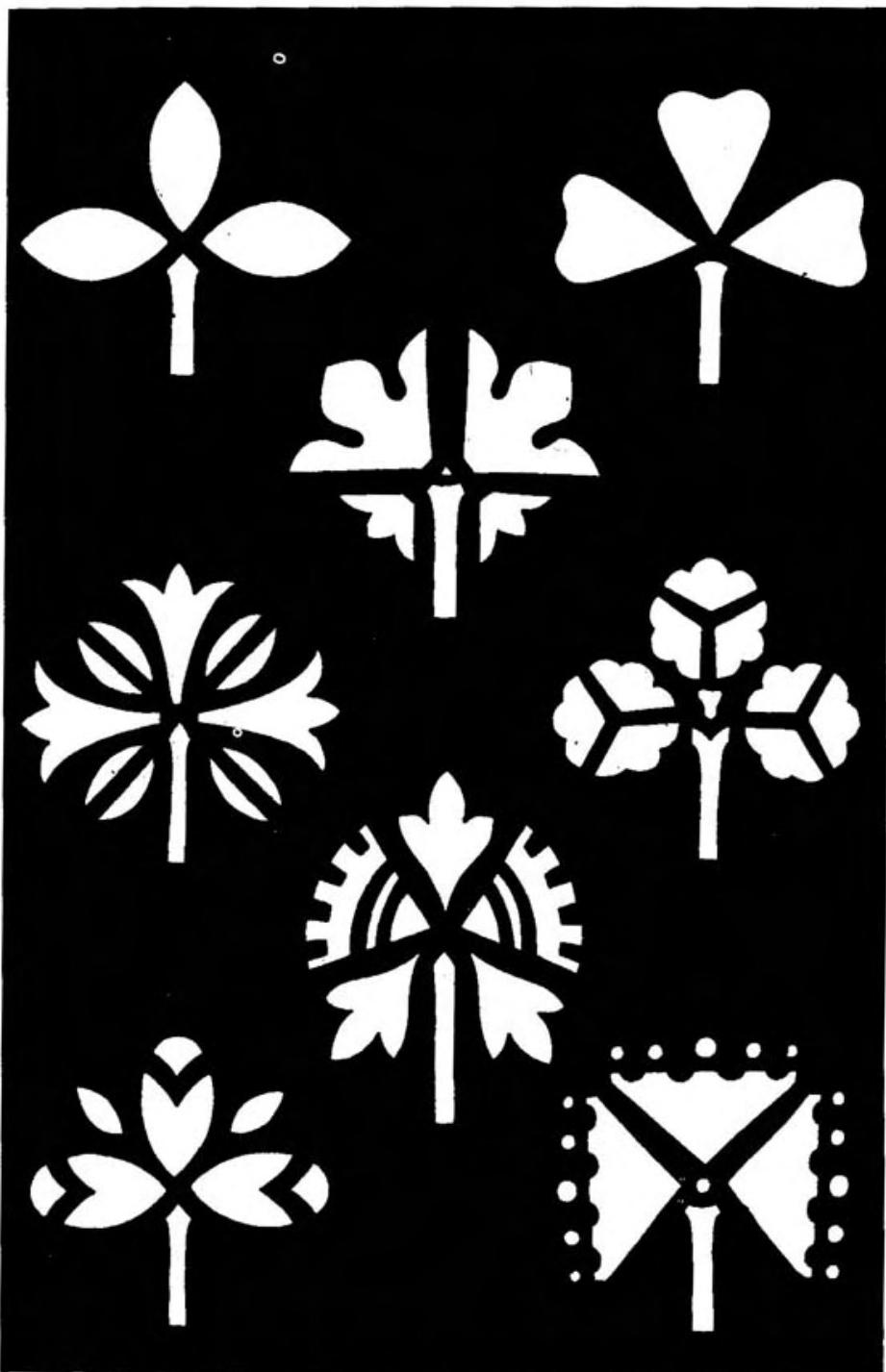


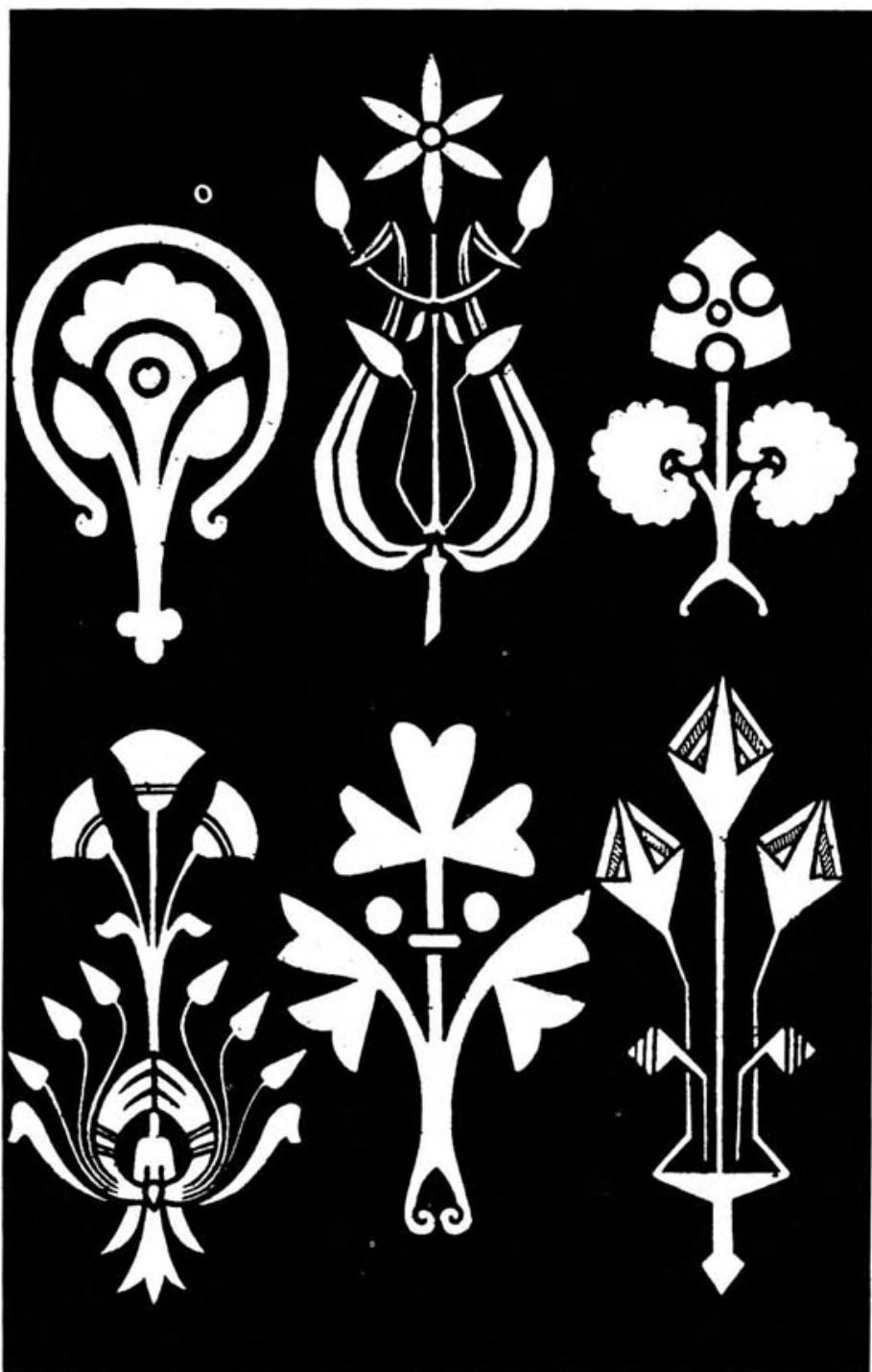


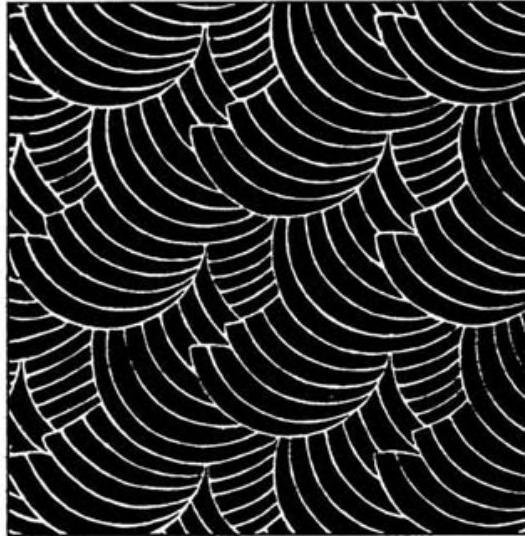
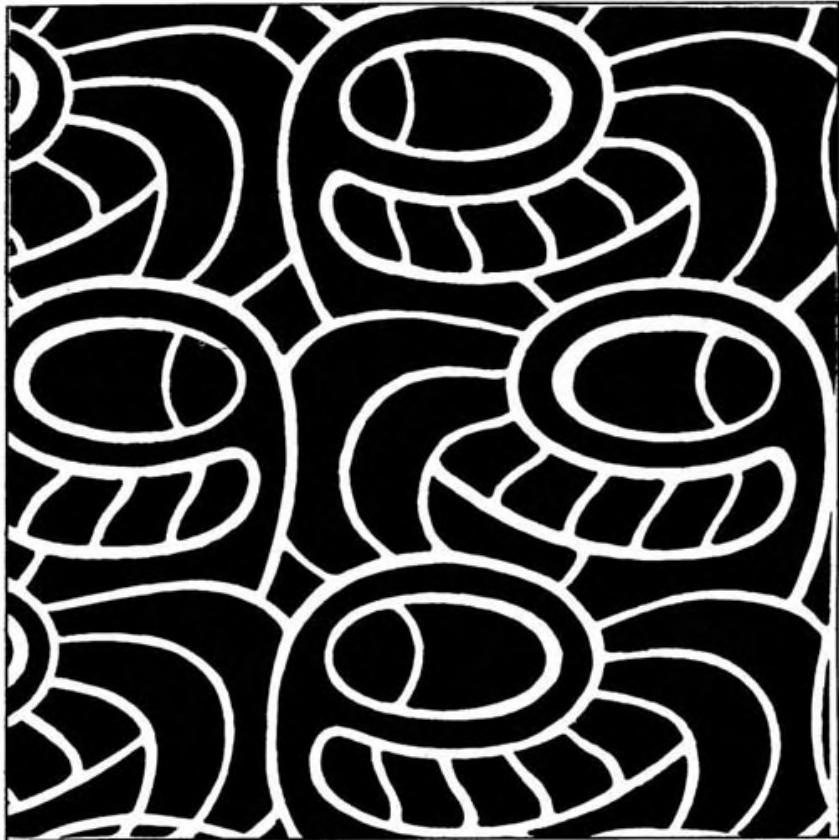


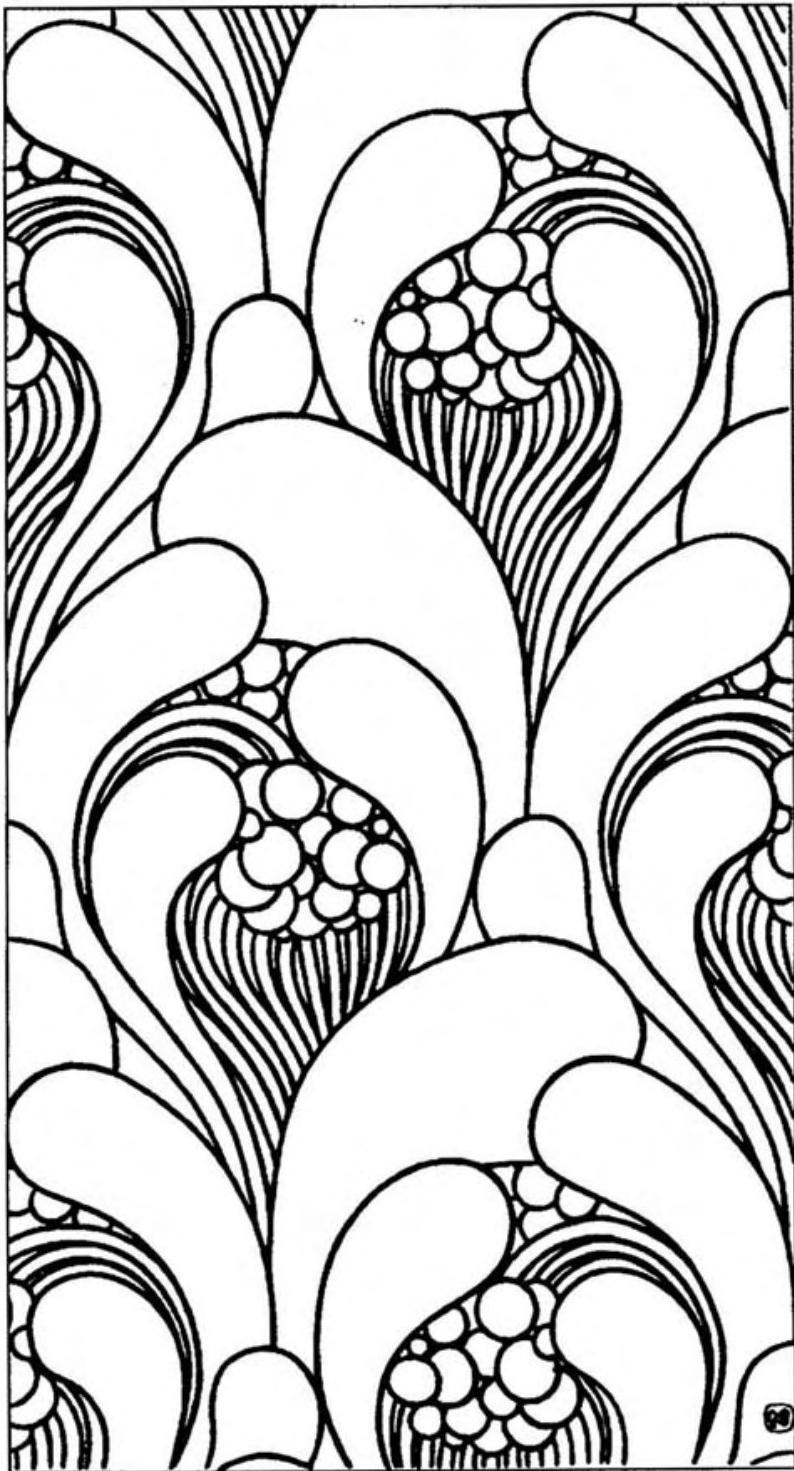


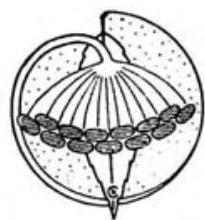
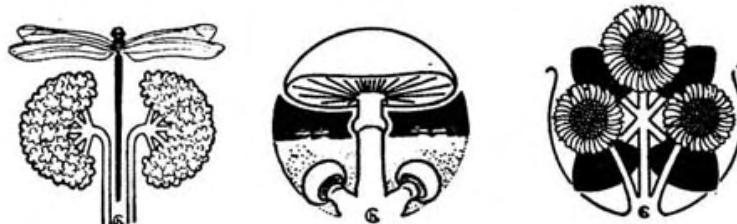
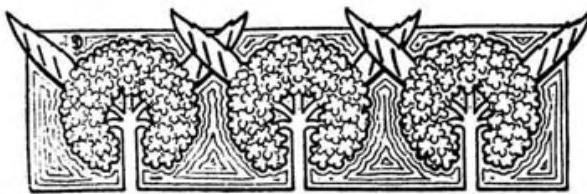
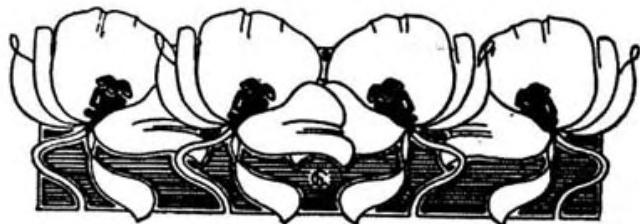
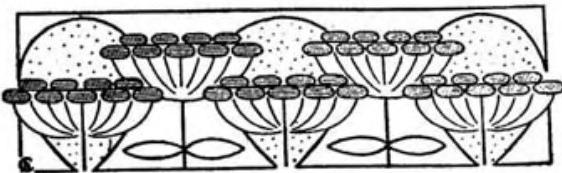












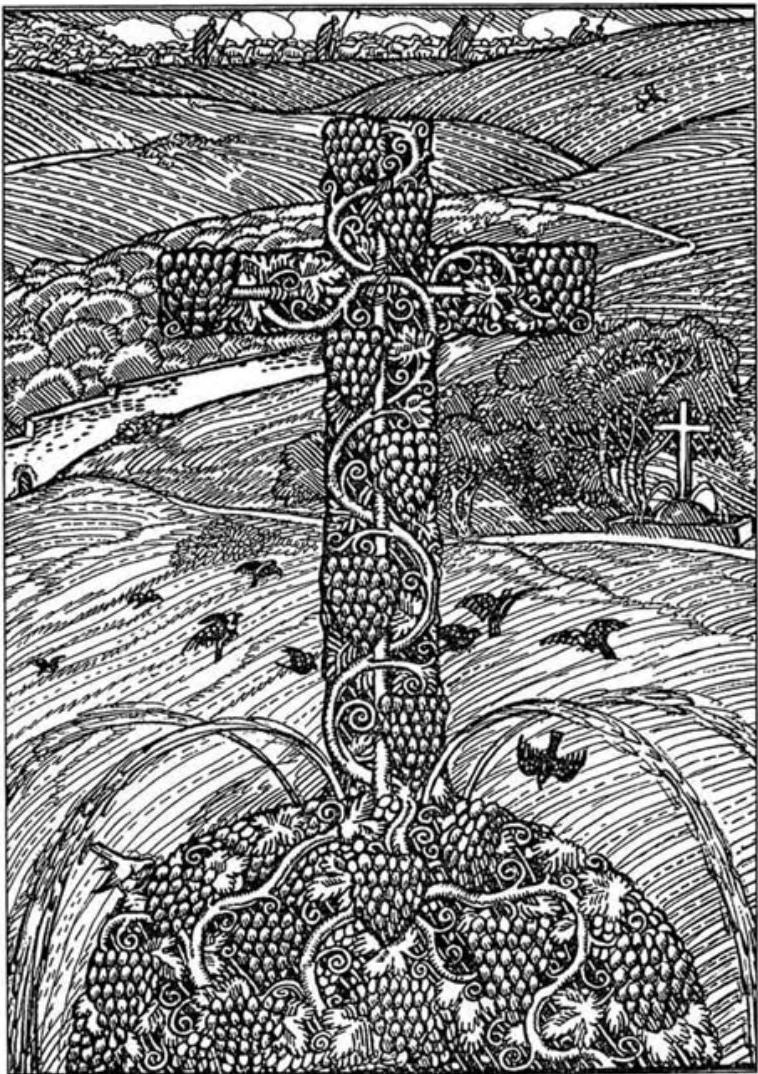




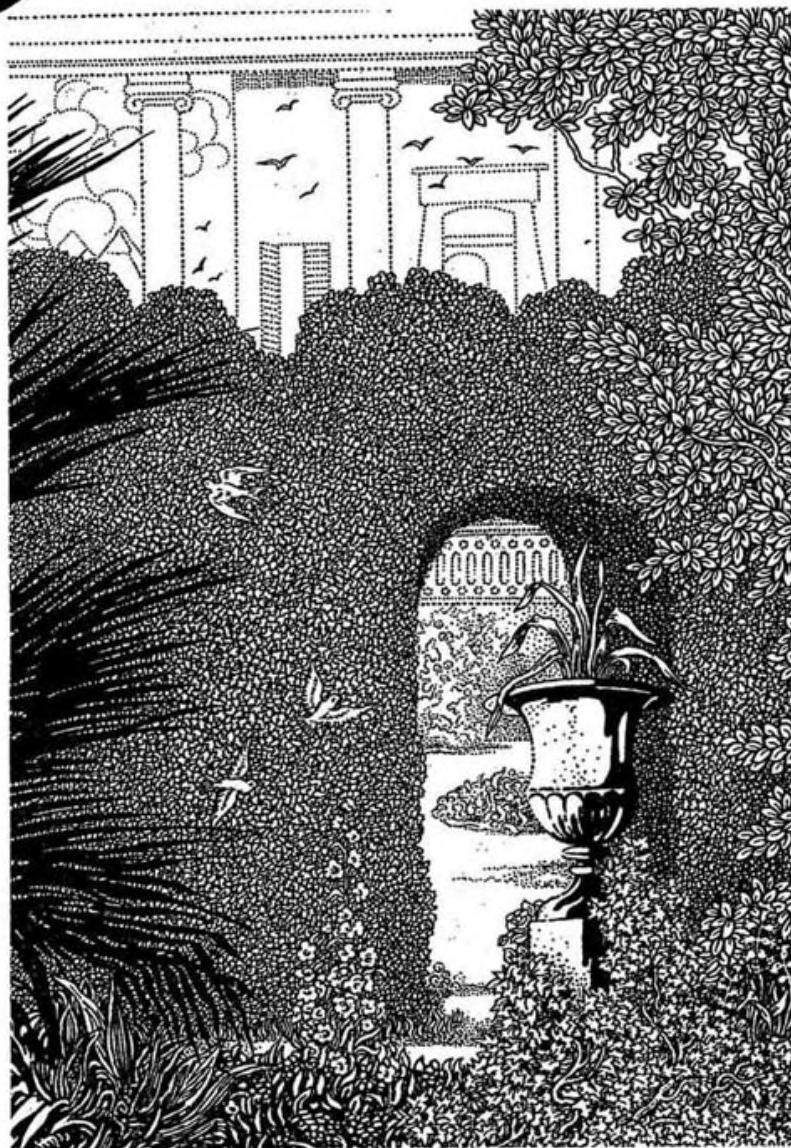
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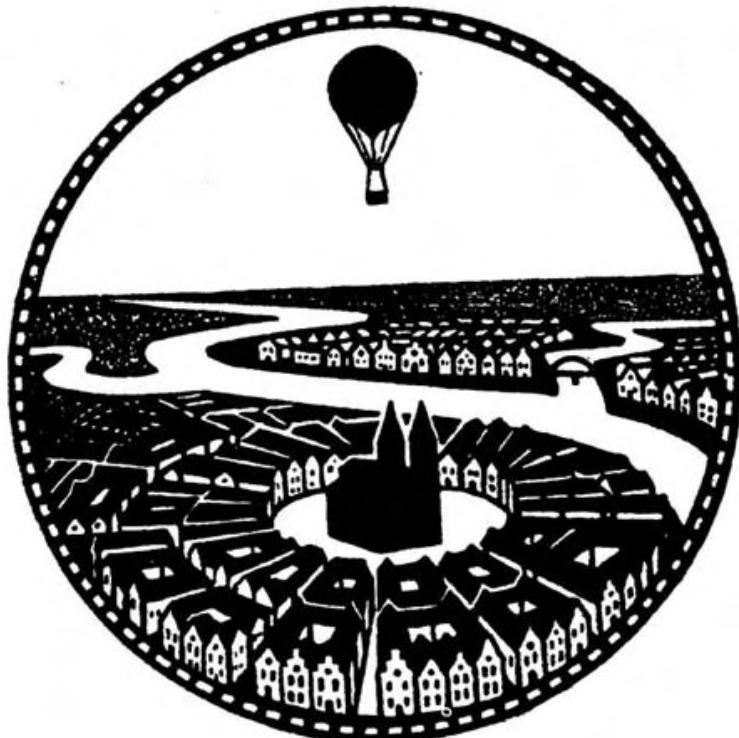


- Landscapes •
- Le paysage •
- Landschaften •
- El paisaje •

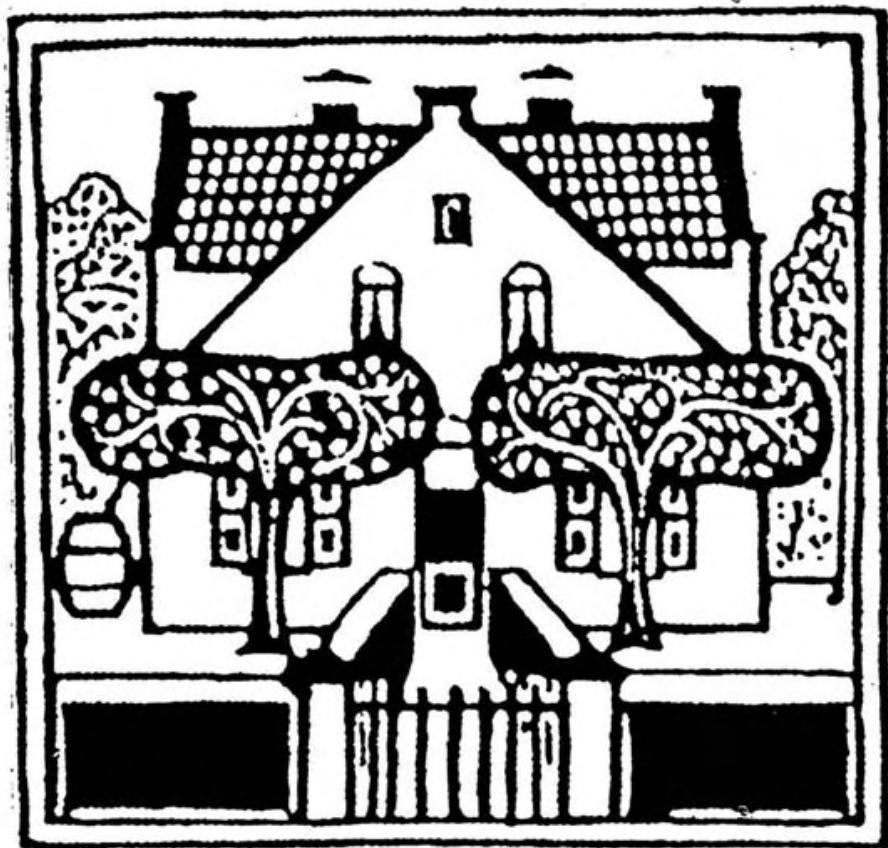


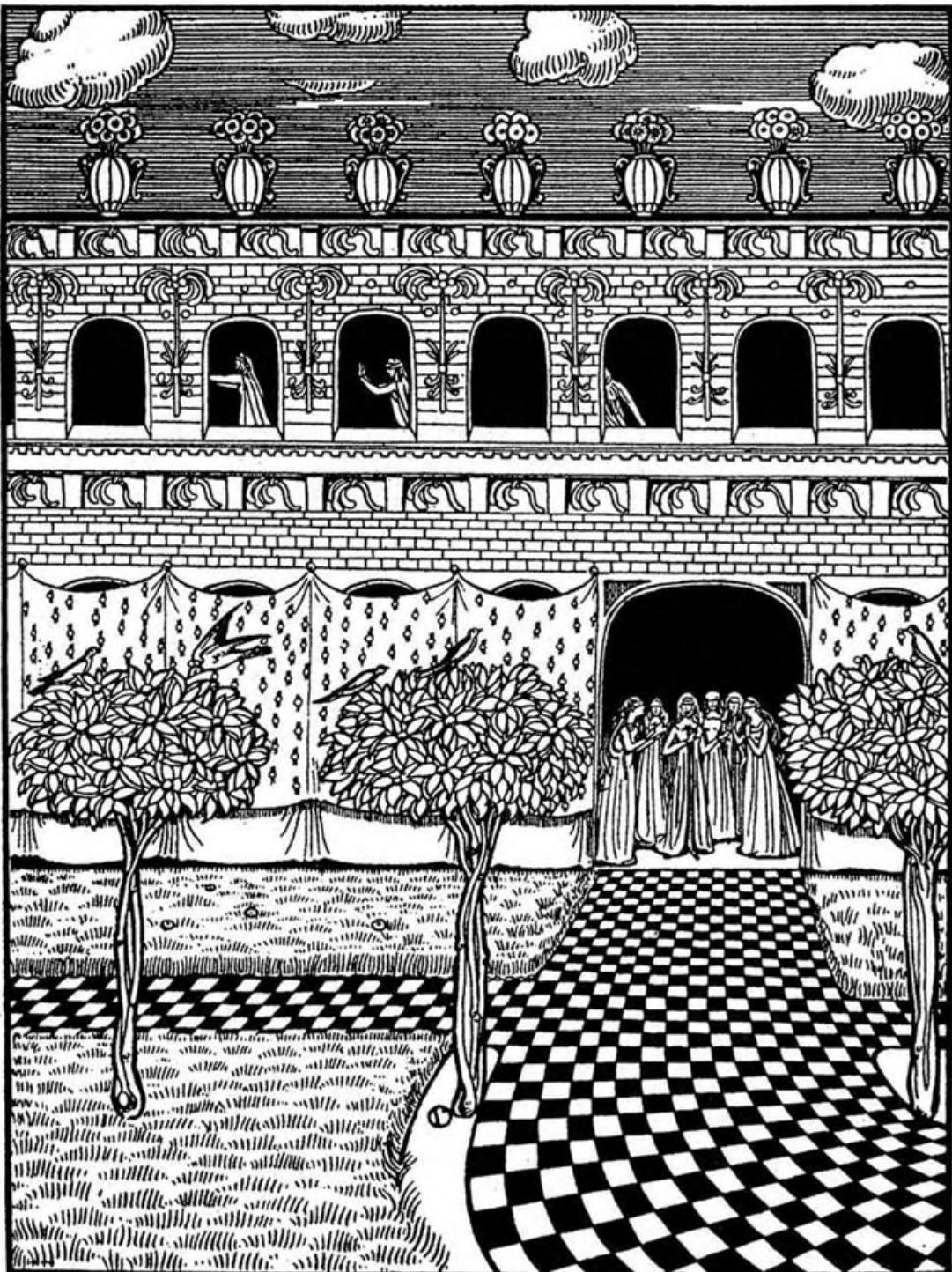




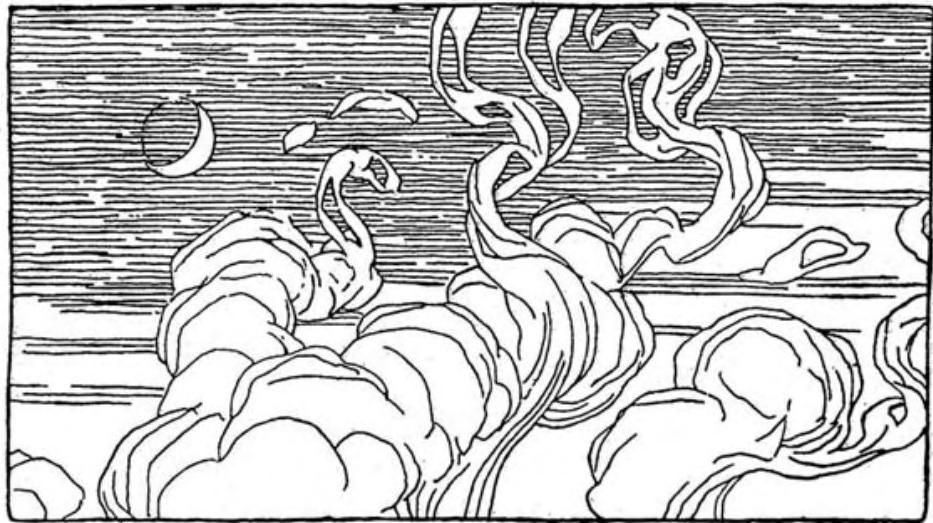












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UND = GEDICHTE

VON
ERNST = STÖHR =





IL S'ERGEA AV FAITE
DES COLLINES

SANTERI INGMAN



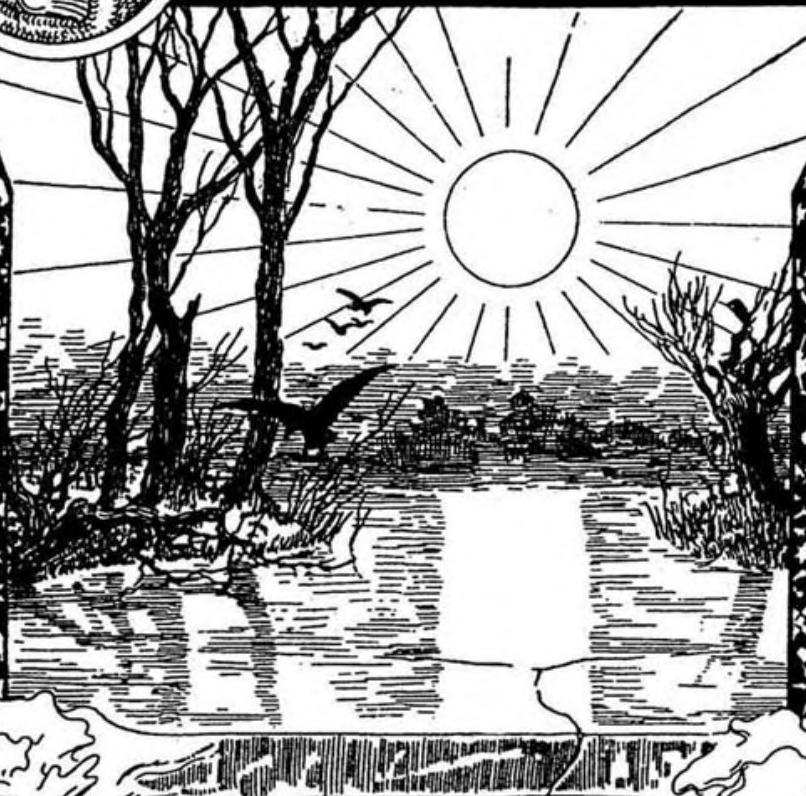
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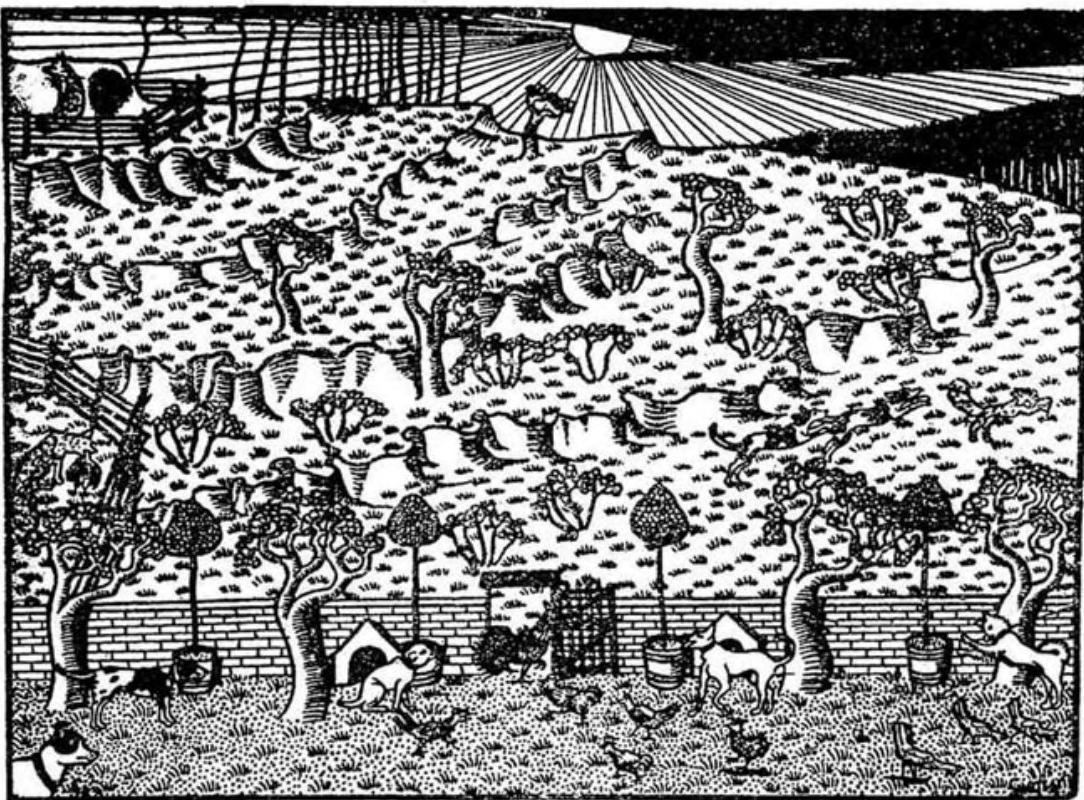
KUVIA SVOMAIKISTEN
SAARISTOLAISTEN ELÄMÄstä

PORVOOSSA
WERNER SUDERSTRÖM



Wintermond.





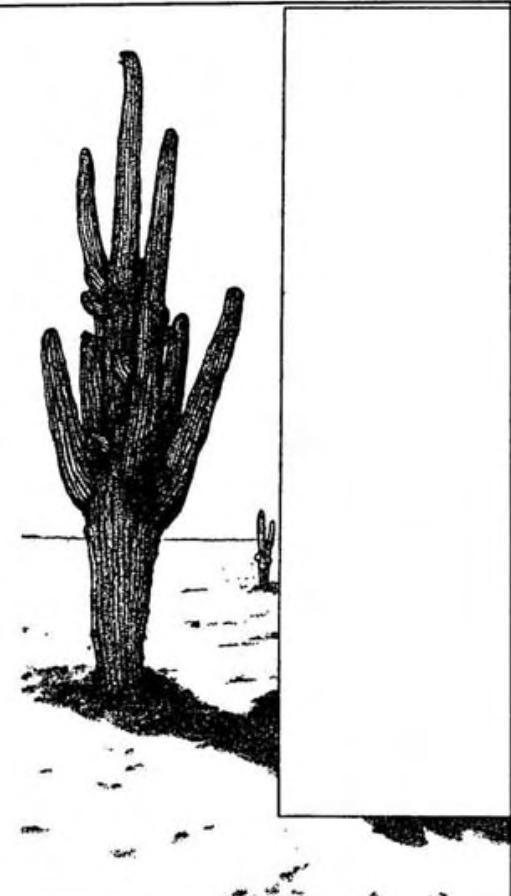
THE CENTURY
GUILD



HOBBY HORSE

LONDON.

KEGAN PAUL, TRENCH AND CO:
1, PATERNOSTER SQUARE.



I. PASSIONSVECKAN.

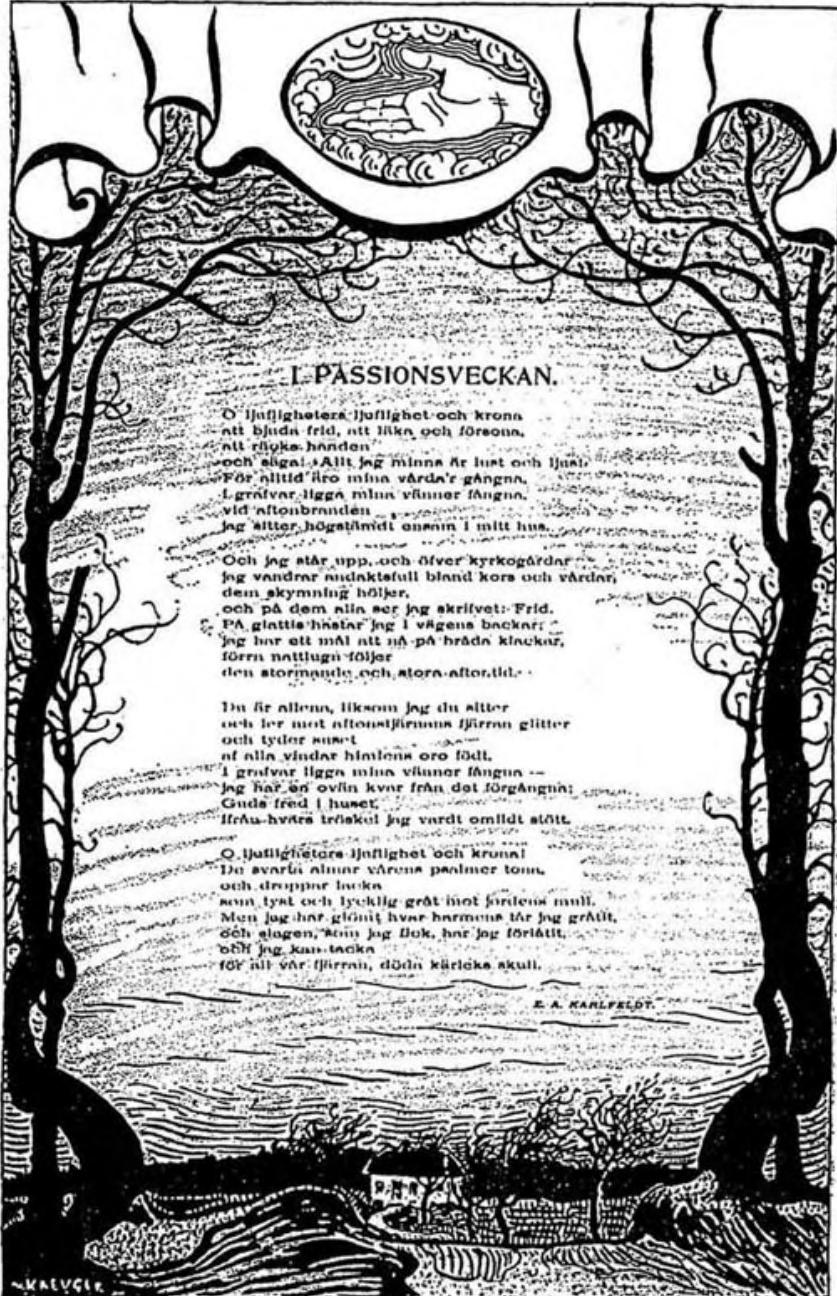
O ljufflighetsa ljufflighet och krona
att blinda friid, att likna och föresona,
att röka hunden
och ägeln. Allt jag minna är lust och ljus.
För hittid iro mina värda' gångna,
I gravvar ligga mina värmer längna,
vid aftonbränden
jag sätter högtålmidi ensam i mitt hus.

Och jag står upp, och åter kyrkogården
Jag vandrar undanktsfull bland kors och värden,
dem skymning höljer,
och på dem sätter jag skrifvet: Frid.
PA glänta-hästar" ing i vägens backar;
jag har ett mål att nå-på hrädn knuckor,
förm nottlugn-följer
den stormande och stora-aftonlid.

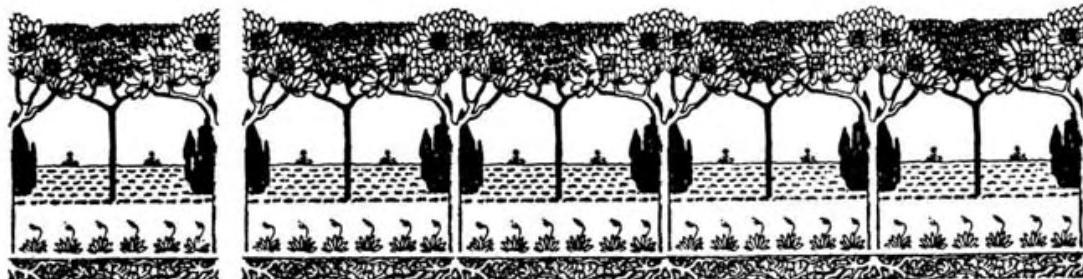
Du är allena, liksom jag du sitter
och ler mot aftonstjärnum själen glitter
och tyder smut
af alla vindar himlens oro född.
I gravvar ligga mina värmer längna --
Jag har en övlin kväva från det förgängna:
Guds fred i huset
Hræs-hyster tröskel jag världt omödigt stöt.

O ljufflighetsa ljufflighet och krona!
Du svarar aldrin väromo psalmer tonar
och droppar lund
som tyck och lycklig gråt hon fördens mull.
Men jag hant glömt hvor härmens här jag gråtit,
och slagen, "Hon jag Dok, här jag förlätit,
bätt jag kan tacka
för all var själen, döden kärleks skall.

E. A. KARLFELDT.



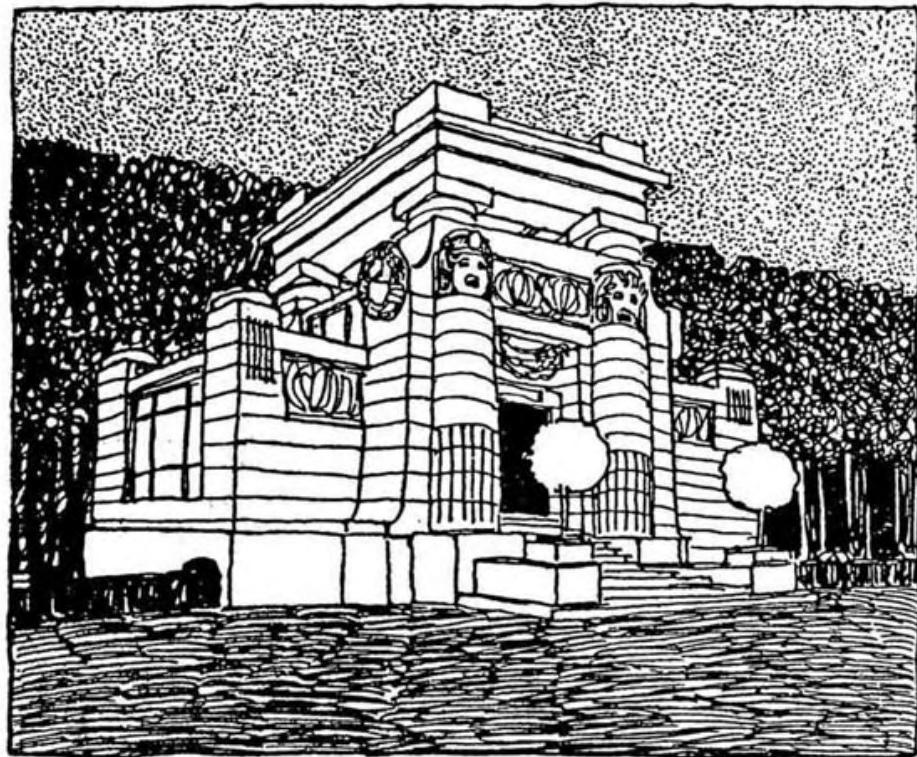






P het dorpsplein staat op een lage heuvel de ruïne der kerk. Slechts het koorgedeelte, waarin de godsdienstoefeningen der Nederlandsch Hervormde Gemeente worden gehouden, is nog intact. Na heel wat lotgevallen — in de tweede helft der zestiende eeuw ging de kerk in protestantsche handen over, in 1574 werd zij op last van Sonoy in de asch gelegd, in 1799 als gevechtsterrein door de Russen en Engelschen gebruikt — vormen nu de vervallen restes met het omliggende kerkhof, een bekoorlijk rustpunt in het midden van het mooie dorp Bergen.



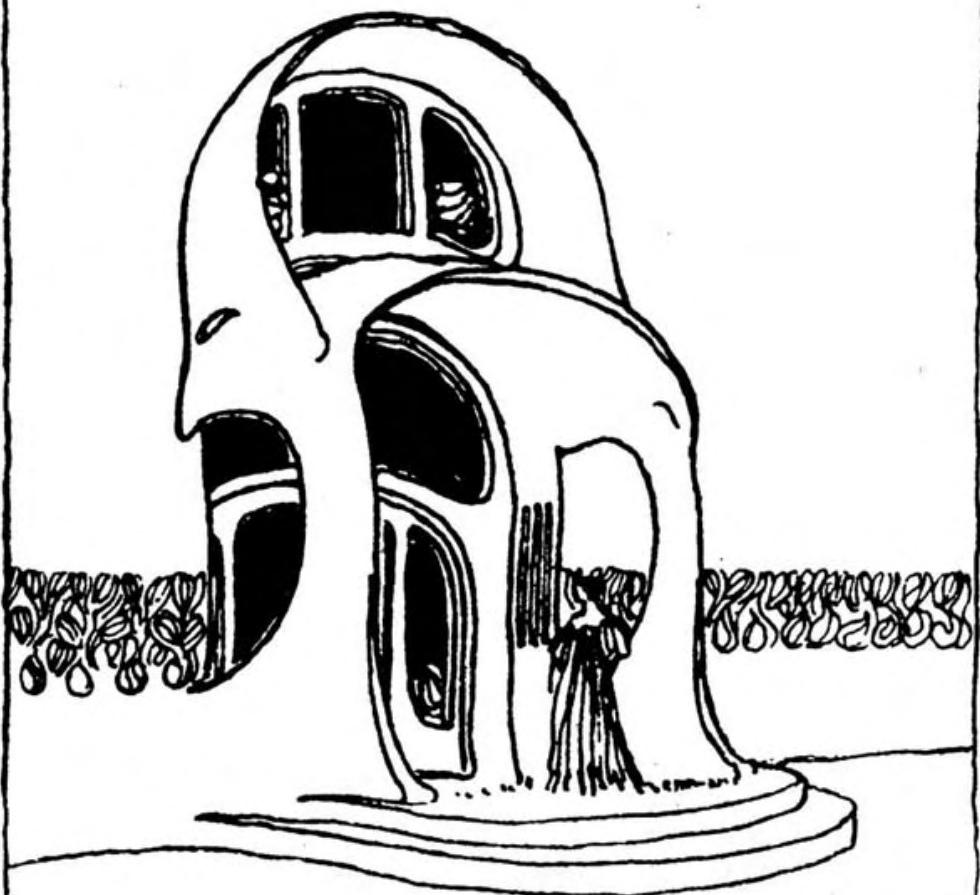


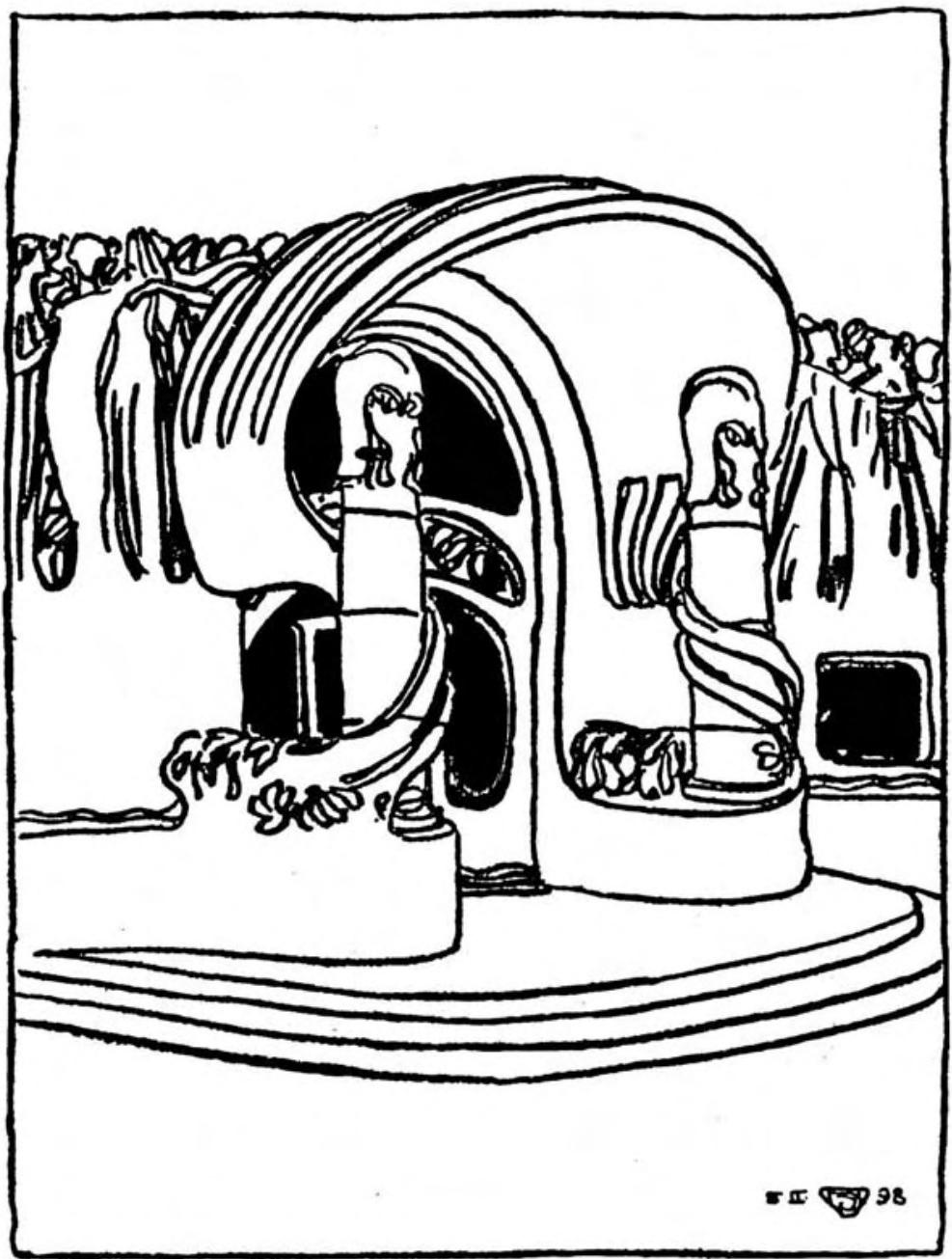


EIN
NATURALISTISCHER STIL
IM
DEUTSCHEN ZIMMER

L. E. G.

०

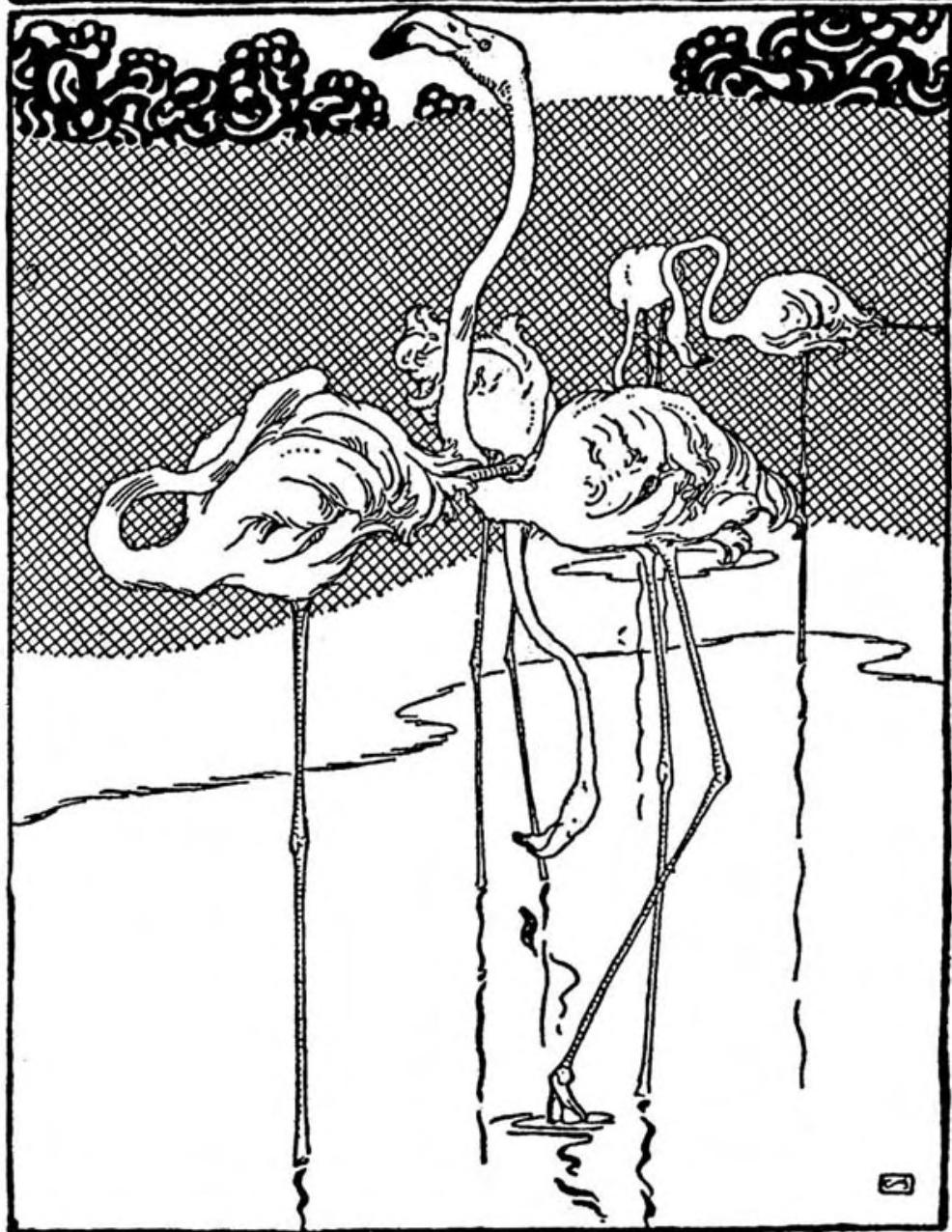






- Animals •
- Les animaux •
- Die tiere •
- Los animales •

FLAMINGOEN

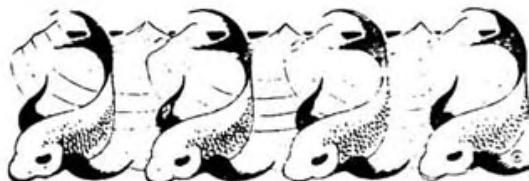
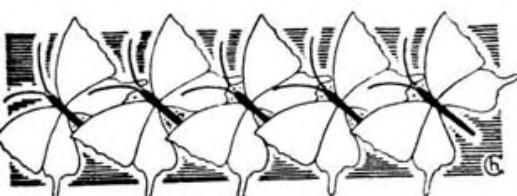
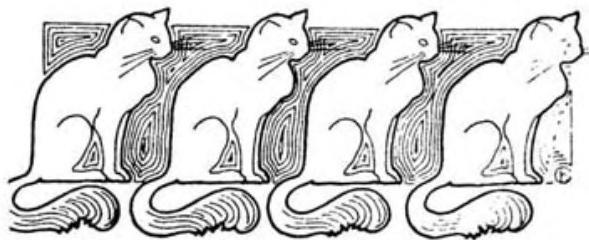




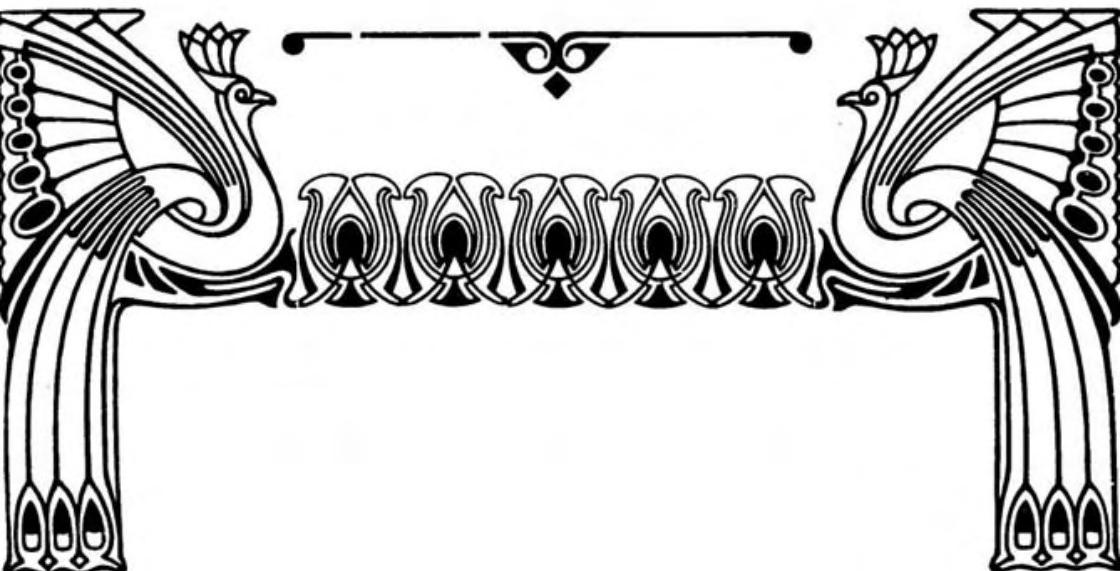


THE MICE AND THE OWL

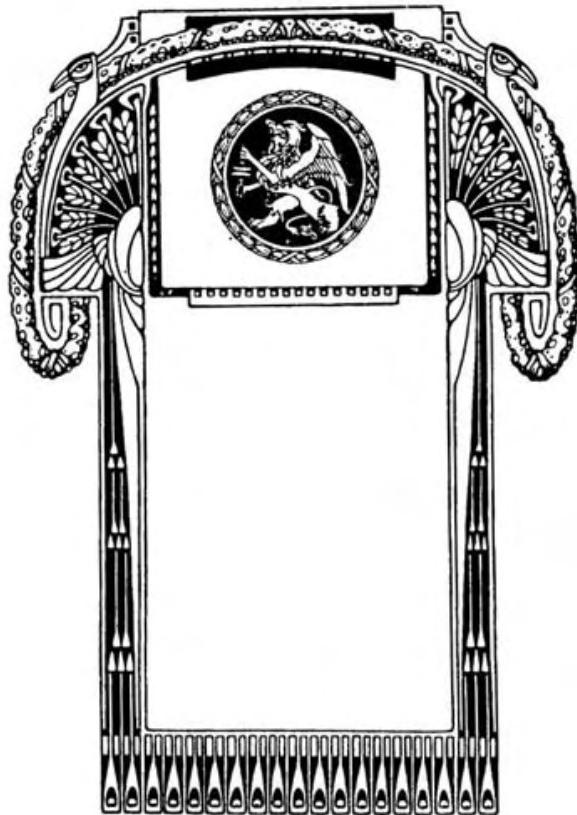
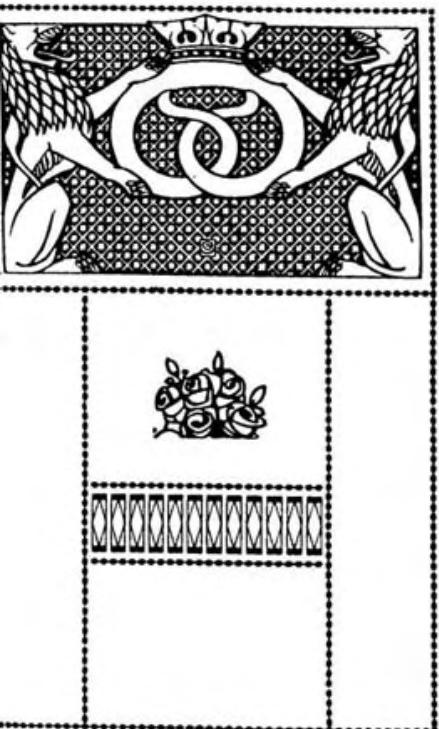
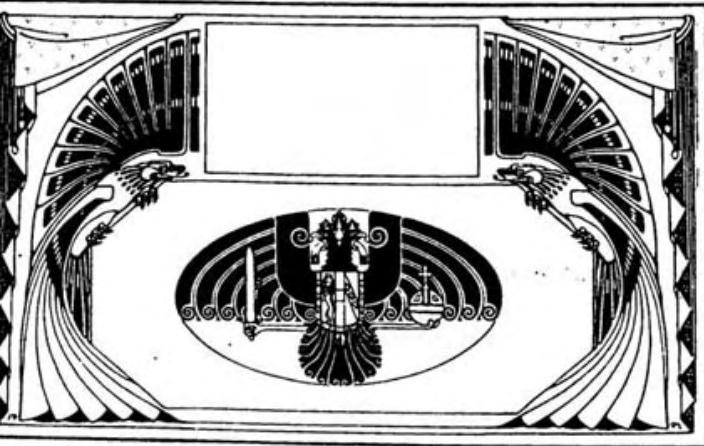


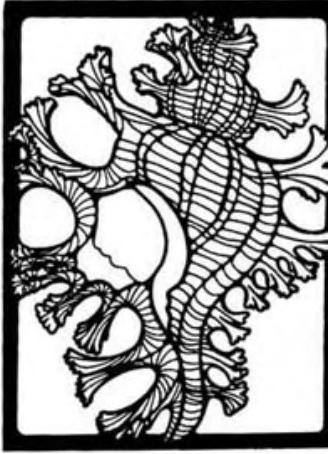
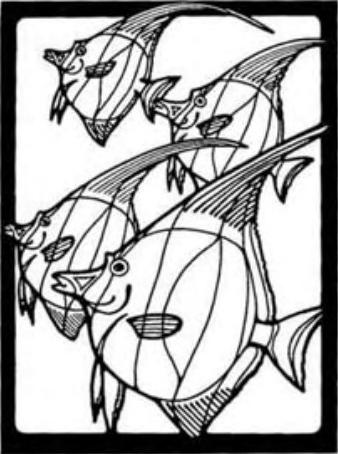
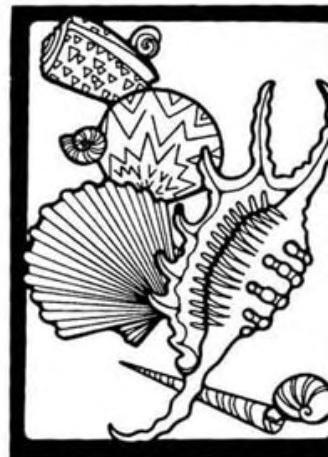
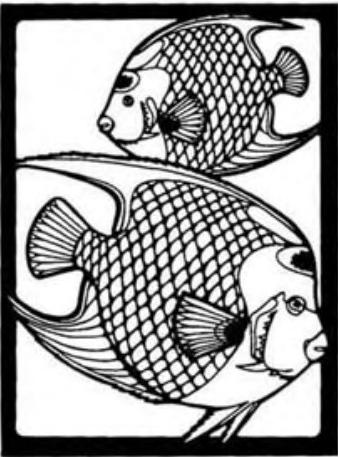
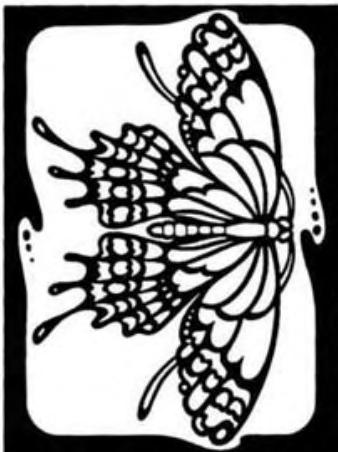


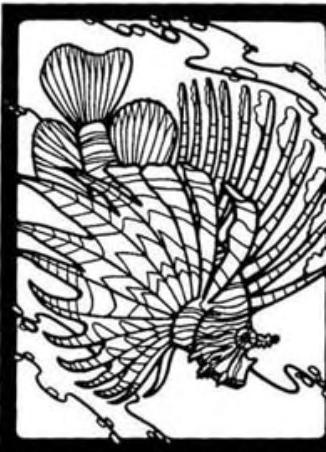


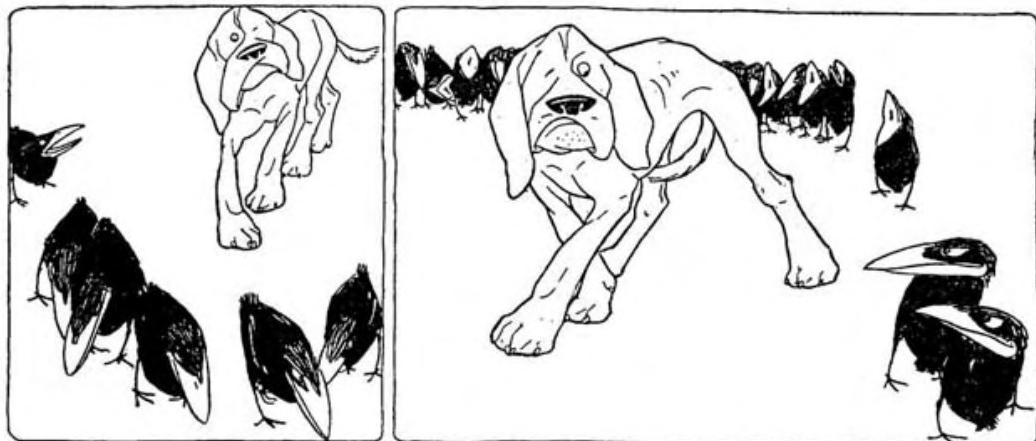








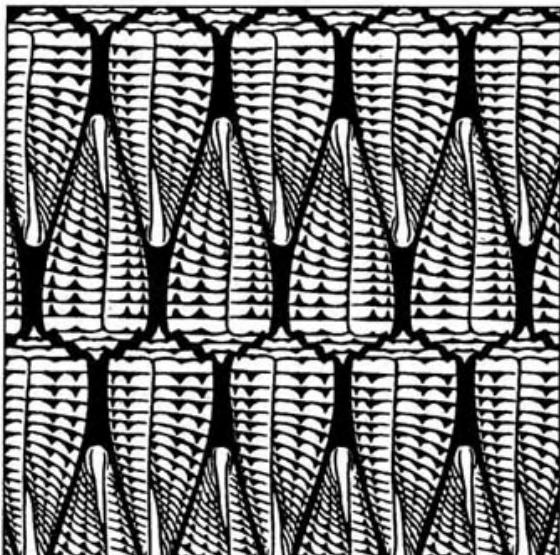




ZEICHNUNGEN
UND ENT-
WÜRFE VON
ALFRED ROLLER
OM.
WIEN

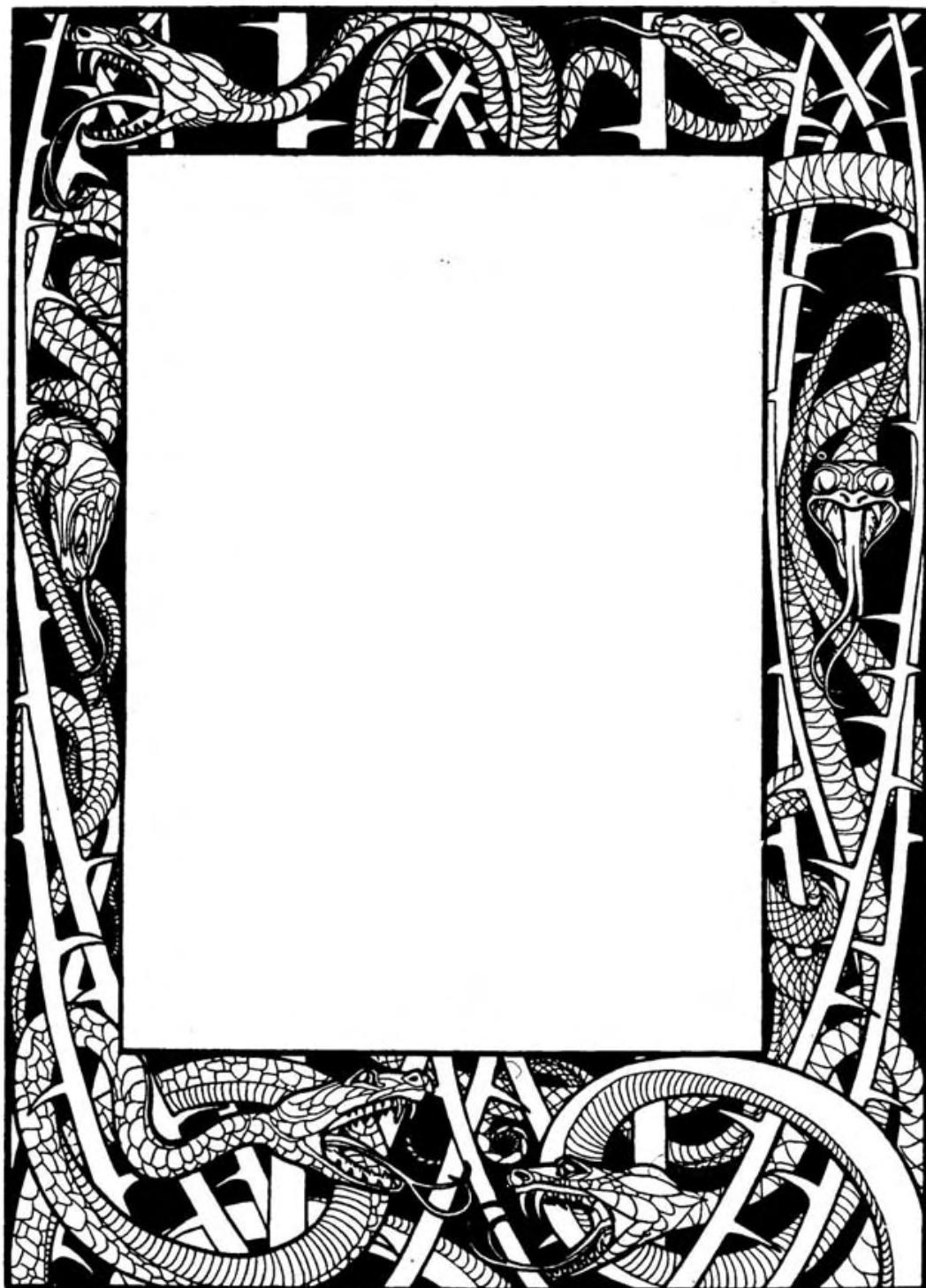


TAG UND NACHT











A·H·MACKMURDO, A·R·I·B·A,
1883
G·ALLEN, SUNNYSIDE, ORPINGTON, KENT.

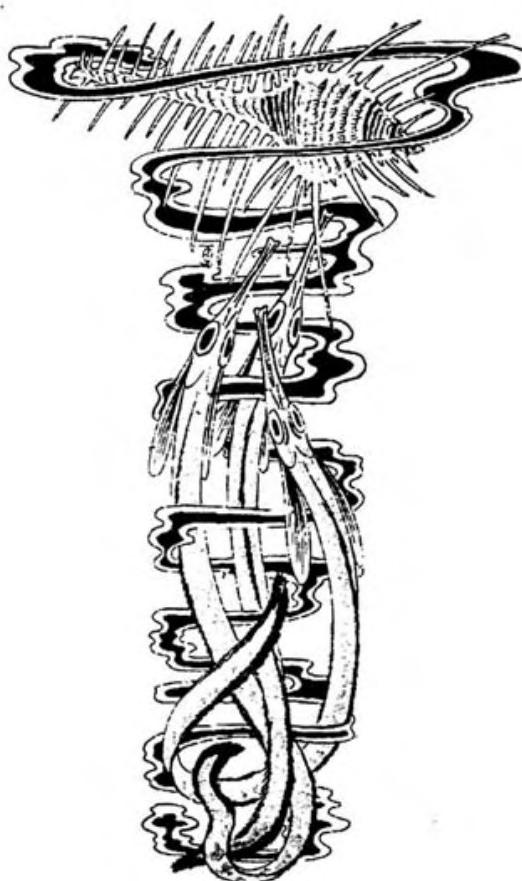


LEMURIA

KARL HANS
STROBL

München 1917
Georg Müller Verlag







Des Heinzieter gesegneter Rausch

„Uff!“ machte der Heinzieter und ließ sich gewohnt in den Sorgenstuhl des Herrn Hans Kohlemann fallen, müde von der Anstrengung. Es war ein schweres Stück Muß gewesen, und für eine Erfting-derftung ein ruhmenwertes Stück Arbeit.

Erft das Unterthürchen des Gartens aus den Angeln heben, dann am Dienstpaßer in die Höhe streifen, dann da schwere Eisenbeschläge des eisernen Fensterlaibens durchdringen, man kann schon gar's unter Atem an! Dann die Scheibe einbrechen mit dem Pechklappen, den Nagel von innen aufmachen, in's Fenster steigen, auf dem Gang stehen, alle Thüren wieleich versperret halten und dann... so kann man das Schmerfe! Von den funfundvierzig Türritzen, die der Heinzieter dem Peterseher Scherzug abgekauft, hatte er der letzte gesperrt und dem freihafamen Entwerfer, der da faulungen fein Gefellenstück fertig machte, ranc den Schmeck in Strömen von der Storn. Die Julimacht war lärm, der Heinzieter war seift und die Handlung war ihm neu. Die Finger thaten ihm höllisch weh und das Kreuz auch vom Zuken.

Endlich ging die Thur auf, und das Weiß, wann ist der Besucher sond, war die Waldskammer der Frau Sonnenauflin. Unterdrößen aber machte sich Heinzieter an eine innre Thur mit dem Schüßleinbund. Dieses Mal sperrte der vierunddreißigfach schon. Und jetzt stand er wirklich in der Wohnküche des Hans Kohlemann, dem Endiel seines complicirten Nachtpaperganges, und der Sommer aus der Diebstalaterne fel auf die stattliche Schranktruhe des reichen Herrn, auf die es im Besonderen abgelenken war.

Ein Prachtstück, diese Crubel Eisenbinder ließen uns sie in solcher Menge, daß man vom Holz nichts mehr sah und von Nageln mit zu großem Abstand harrte sie, wie ein Jagd von Stochern. Und drei große Schlößer hingen dran, von denen eines dochhalter aussah, als das Andere.

„Uff!“ mäusete der Heinzieter im Sorgenstuhl. „Das gibt noch Arbeit die schwere Menge. Erft ruh' ich mich ein Endchen aus.“

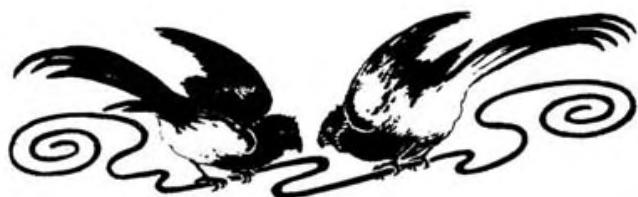
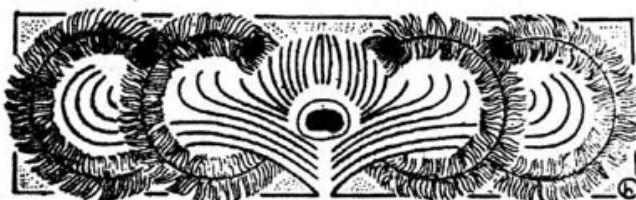
Und dann sagte er: „Wer jetzt einen Schluck. Wenn hätte? Es darf auch gebrauntes Wasser sein.“

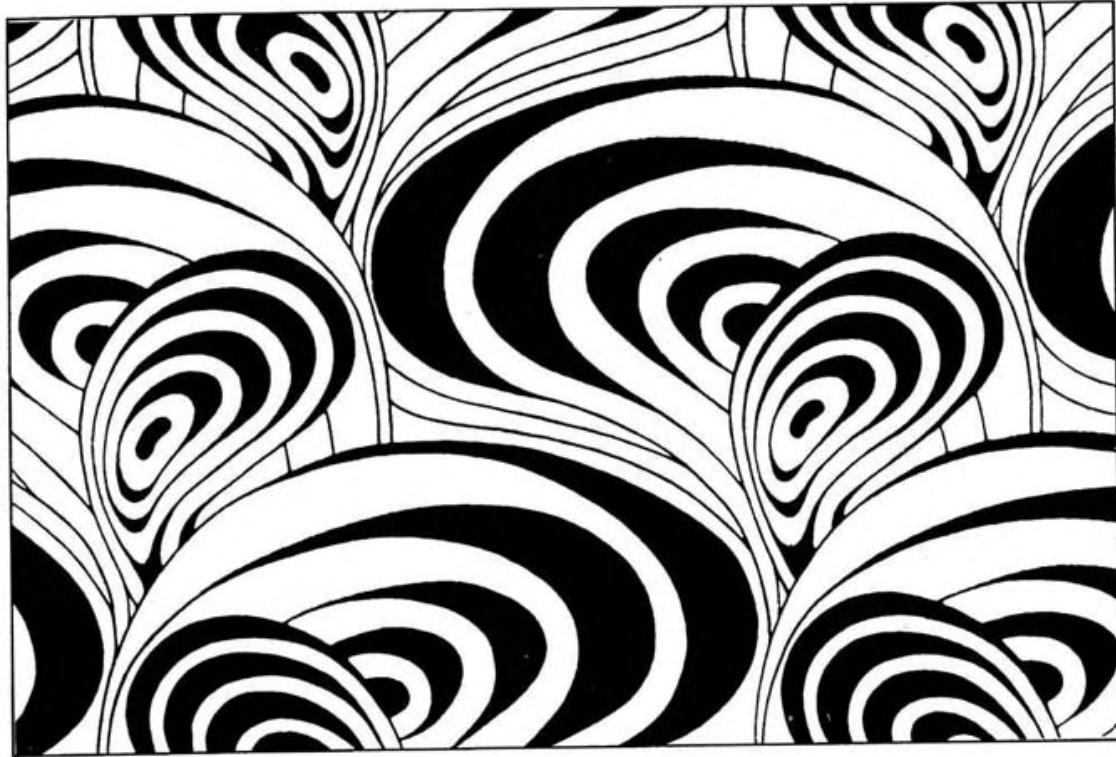
Doch ungrüßig fel der Blick des Durftigen auf eine Krebsen, die an der Schmalwand des Zimmers stand. Die sah ganz merkwürdig nach mos Käfem aus, und der Schlüssel steckte. Heinzieter drehte Ufn um. Beimal hörte er laut „Juhuh!“ geschrien. Aber wenn auch der Stadtfendikus mit den Seinen auf dem Land war, so hörte man es doch vielleicht auf der Gasse hören können. Drum unterdrückte er's.

Da stand eine große deutliche Steinkreuze, und der ornangiebende Herr Kohlemann hatte darauf geschriften „Canarienjetz“ zum Unterfäß von einem andern Gefäß, das daneben stand. Darauf stand „Eilig.“

„Das hab' ich mir sauer verdient, — durch ehrlicher hände Arbeit“, lage Heinzieter, „und überhaupt, man soll dem Ochsen, der da dreift, das Maul nicht verbunden.“

Der Gedanke gehet ihm. Er läh sich nach einem Gefäß um. Da stand auf dem Wandbord das Brautbederlein des Herrn und der Frau Kohlemann, ein feines Nürnberger Goldschmiedewerk. Es sollte ein Weiblein dar, dessen reichgoldmünziger weiter Kleiderrock das eine Trink-

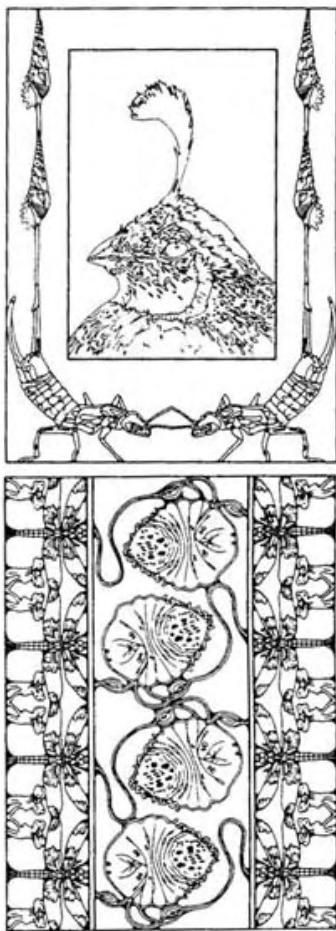








- Myths and legends •
- Mythes et légendes •
- Mythen und Legenden •
- Mitos y leyendas •





1901

CHIMERA

TOM III ZESZYT 7 - 8
REDAKCJA i ADMINISTRACJA:
WARSZAWA KSIĘŻCA 7



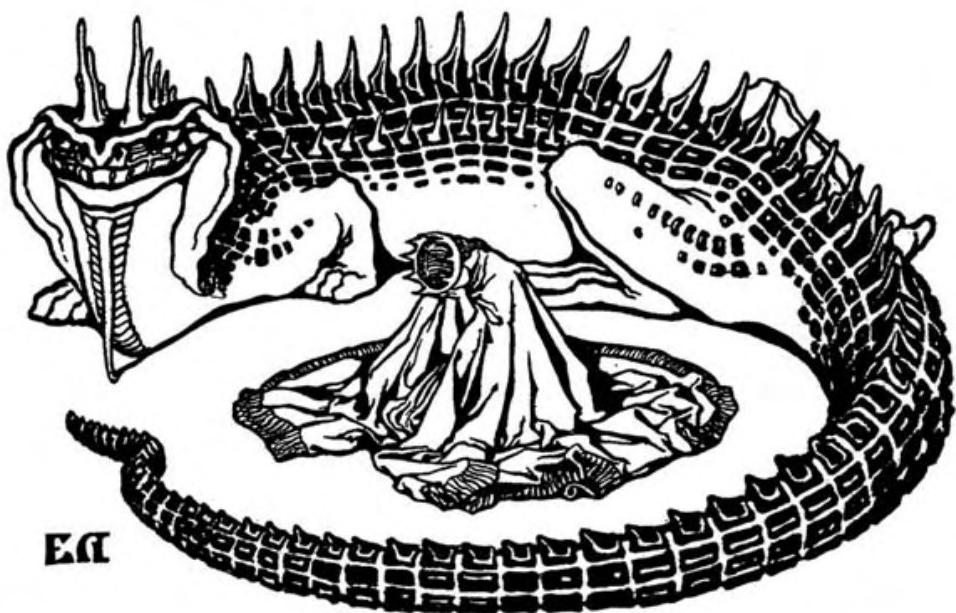
From lawlesse lust by wondrous grace
Fair Una is releasē :
Whom salvage nation does adorē
And leavē her wise behast.

AVRIL



Gallery Desfriches

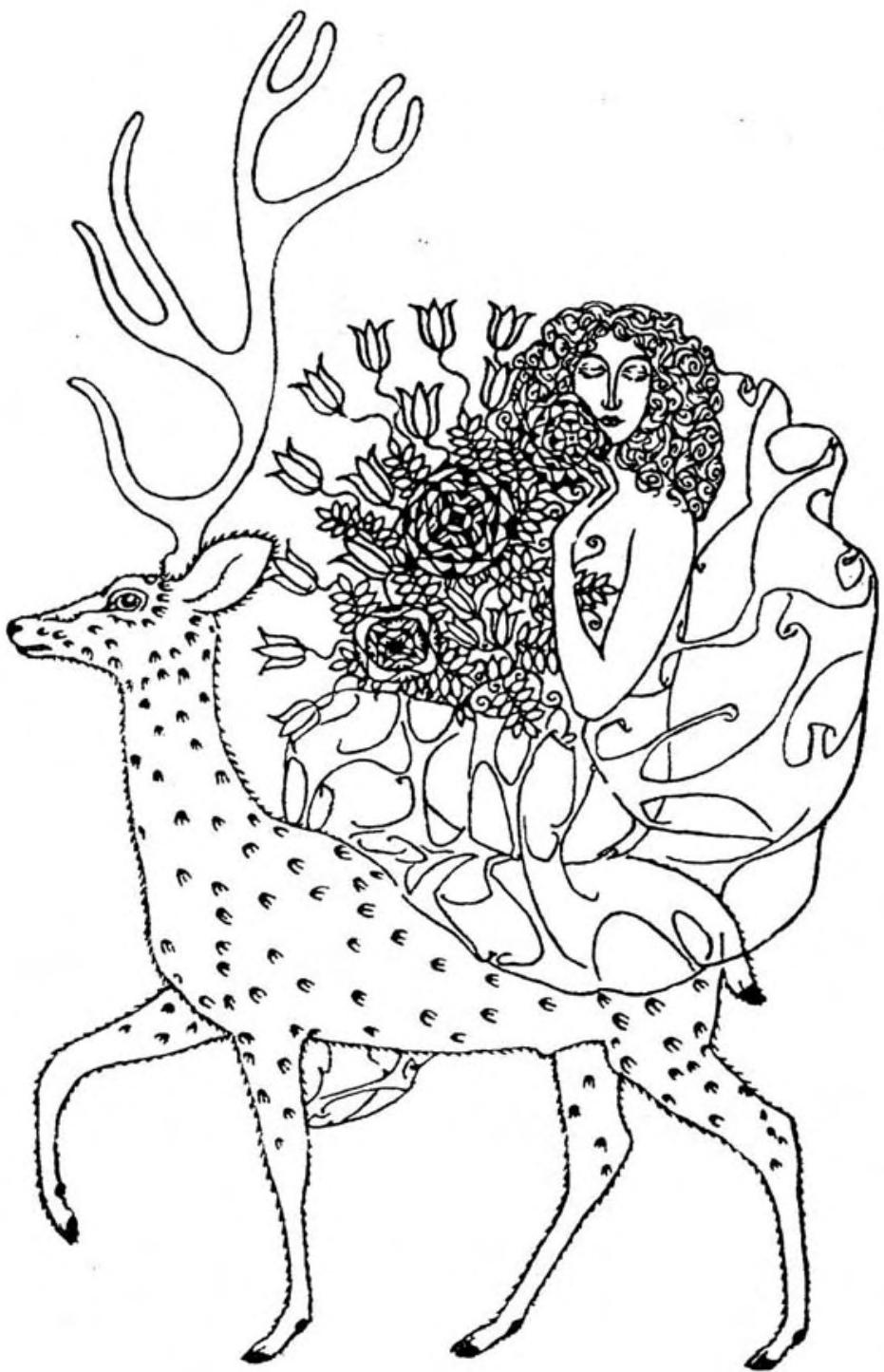
FRAGMENTES



ED



V.S.

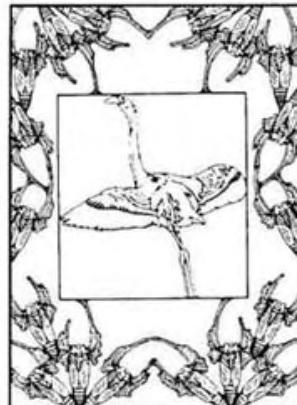
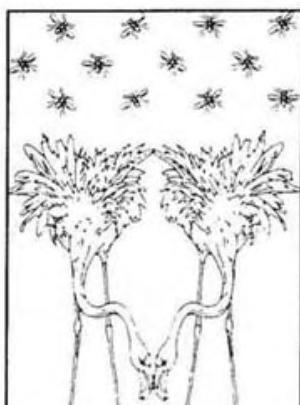
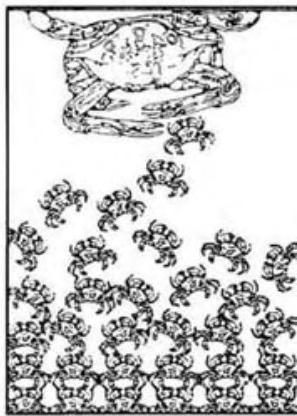
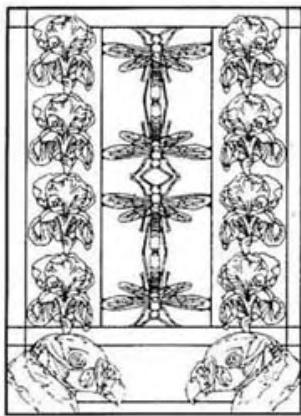
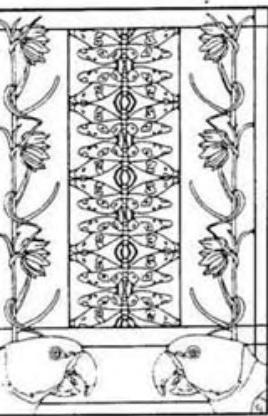
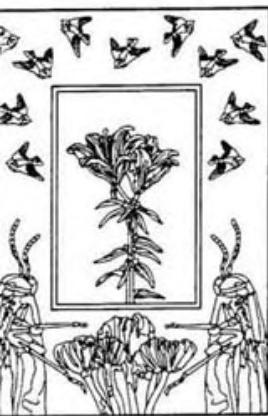


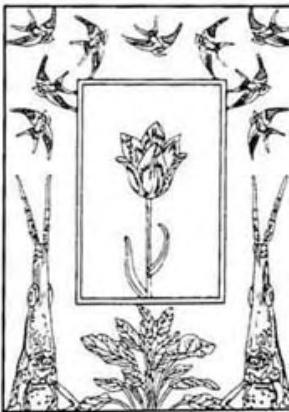
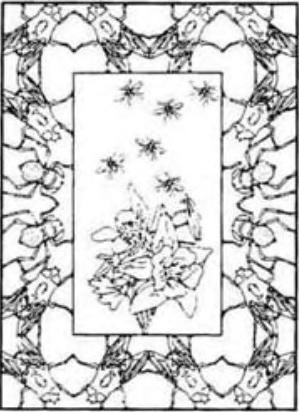
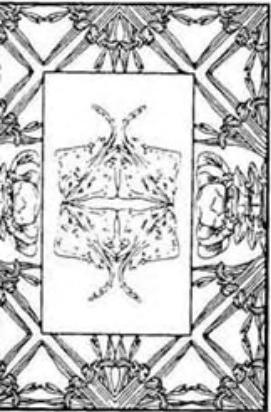
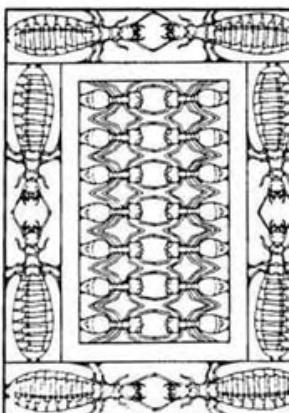
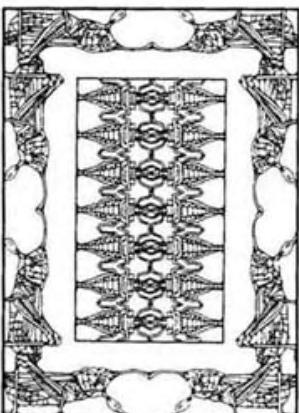
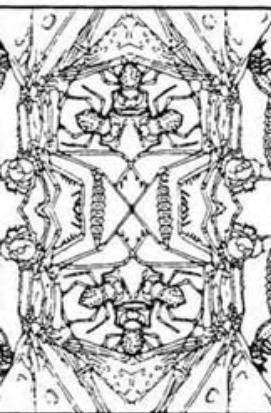
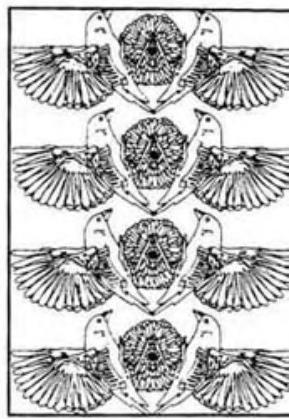
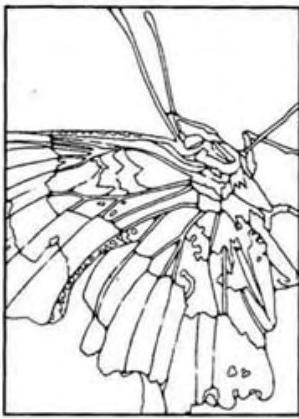
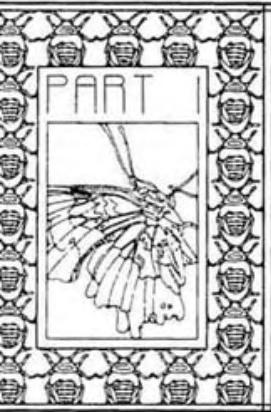
















The very driver himself was drawn up
into a gigantic wave. ~~~~~.

THE DIAMOND FAIRY BOOK

COMPRISING STORIES BY

ISABEL BELLEDY.
Z TOPPIUS.

M^E EGERTON EASTWICK.

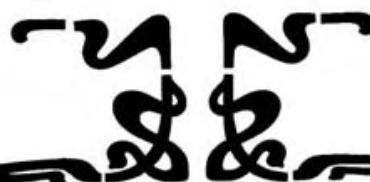
CLEMENS BRENTANO.

XAVIER MARMIER.

J. JARRY.

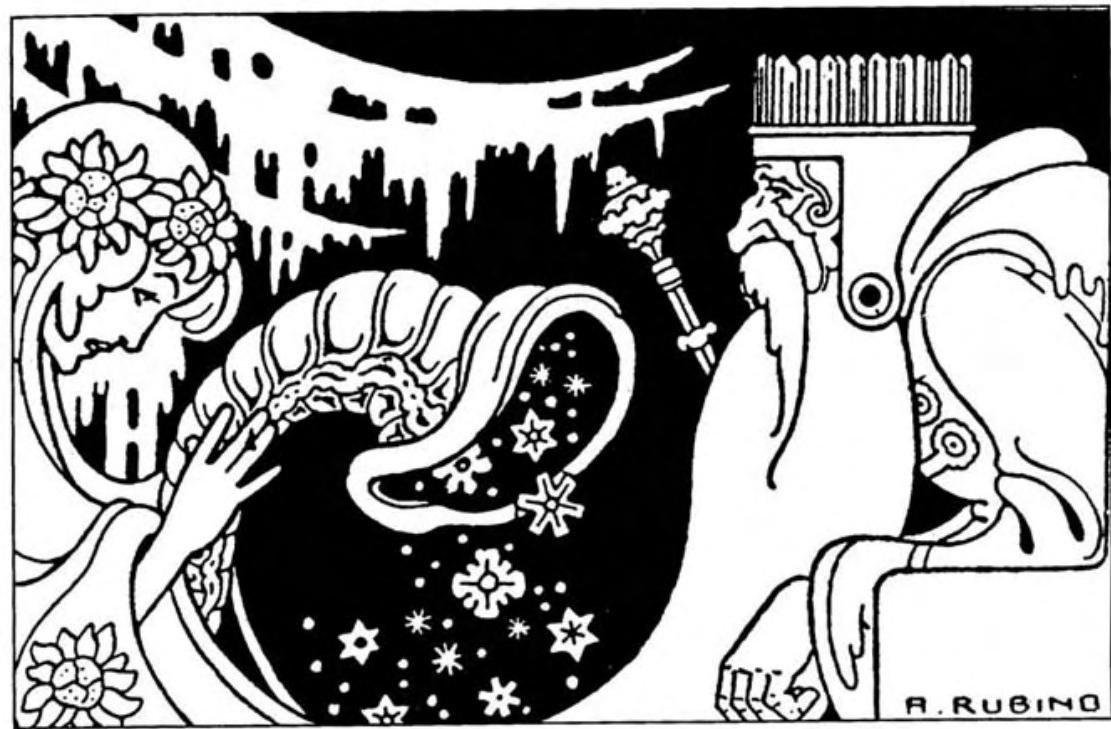
W. HAUFF.
RICHARD LEANDER.
K. E. SUTTER.
A. SAINT-JIURS.

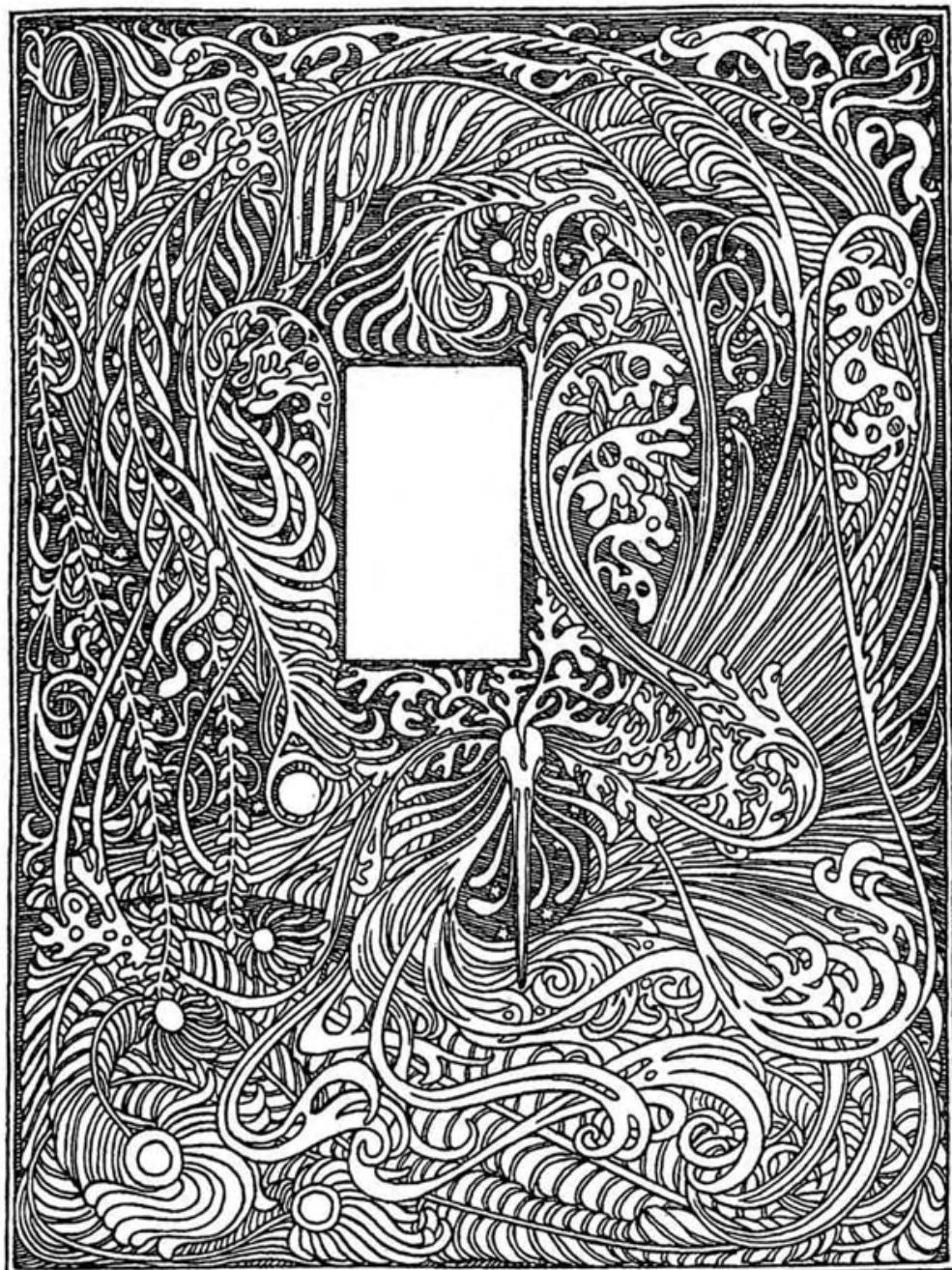
A. GODIN.
PAULINE SCHANZ.

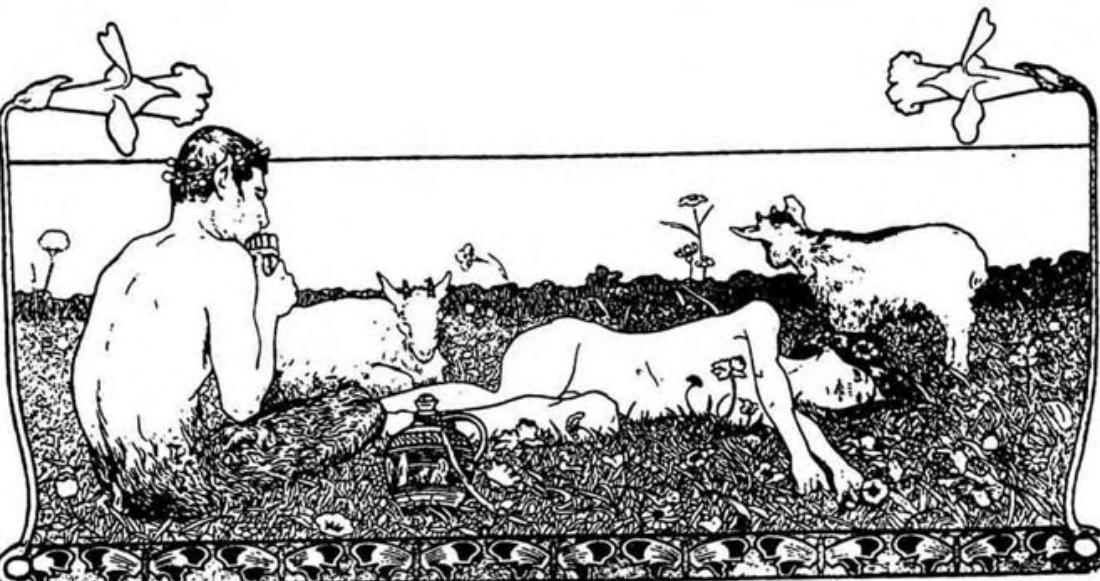


ENERO













THE LADY OF THE LAKE
TELLETH ARTHVR OF THE
SWORD EXCALIBVR



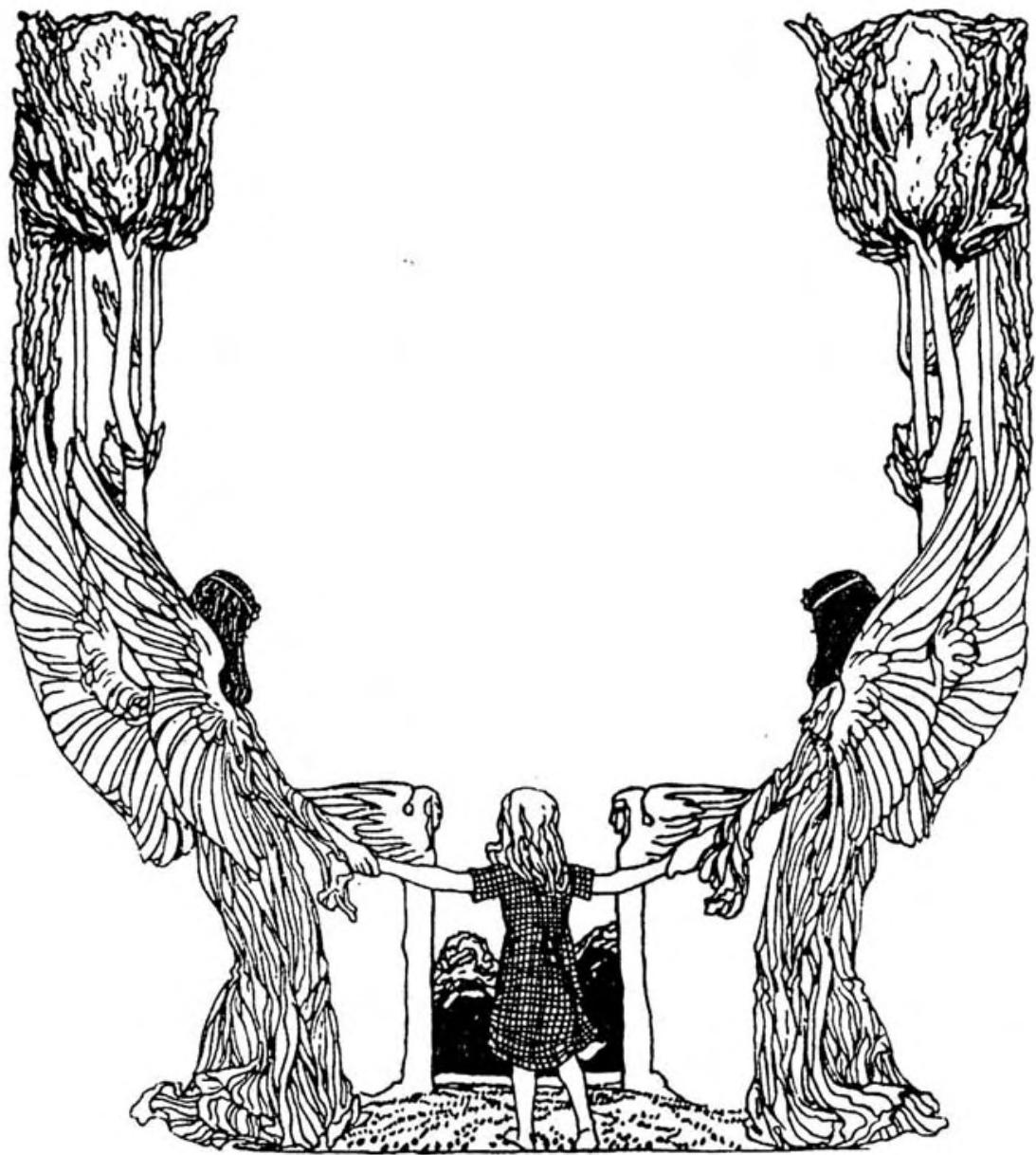


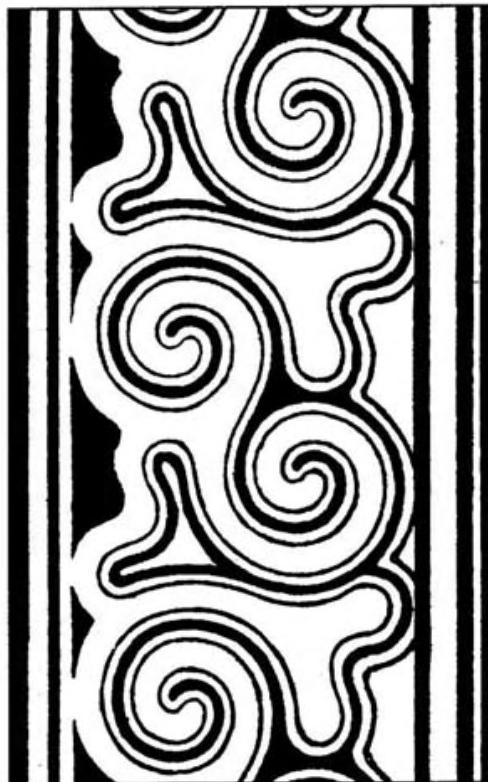
FR.

The very driver himself was drawn up
into a gigantic wave. ~~~~~~

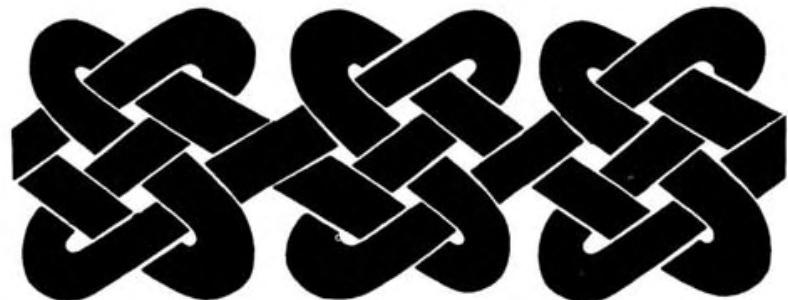
TALES FROM SHAKSPEARE.
BY CHARLES & MARY LAMB.
ILLUSTRATED BY
GEORGE SOPER.

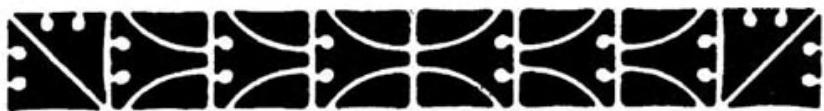


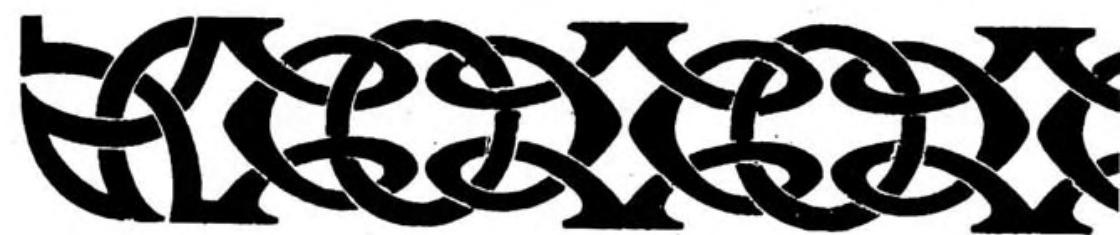
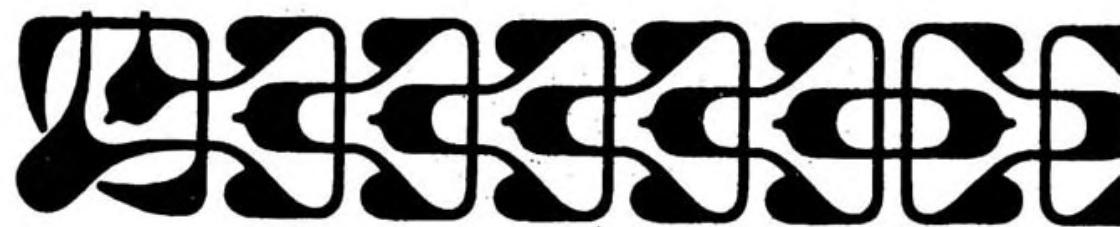


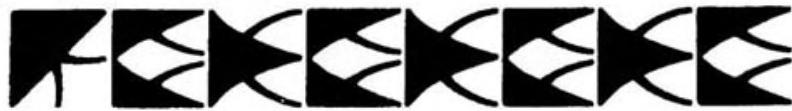
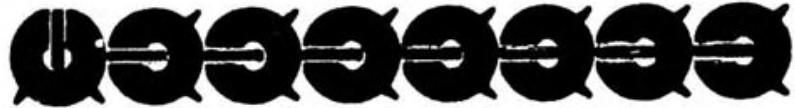
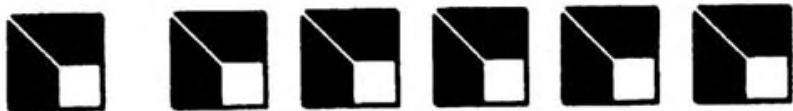
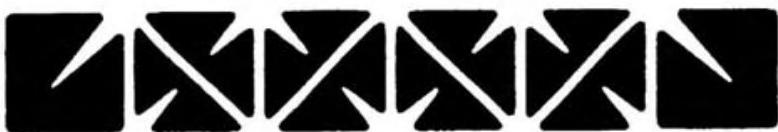


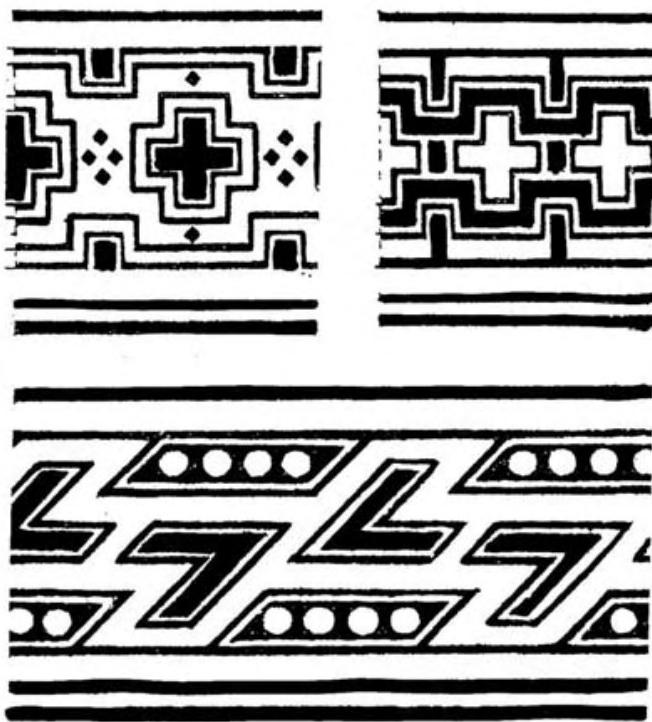
- Borders •
- Bordures •
- Bandornamente •
- Recuadros •





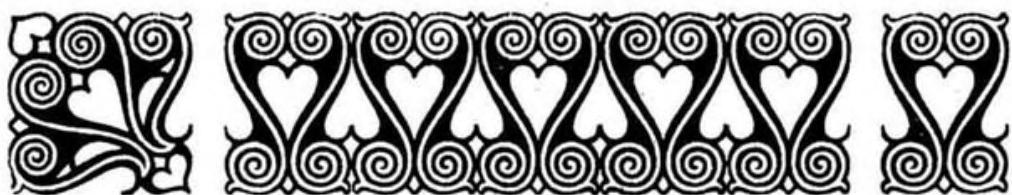


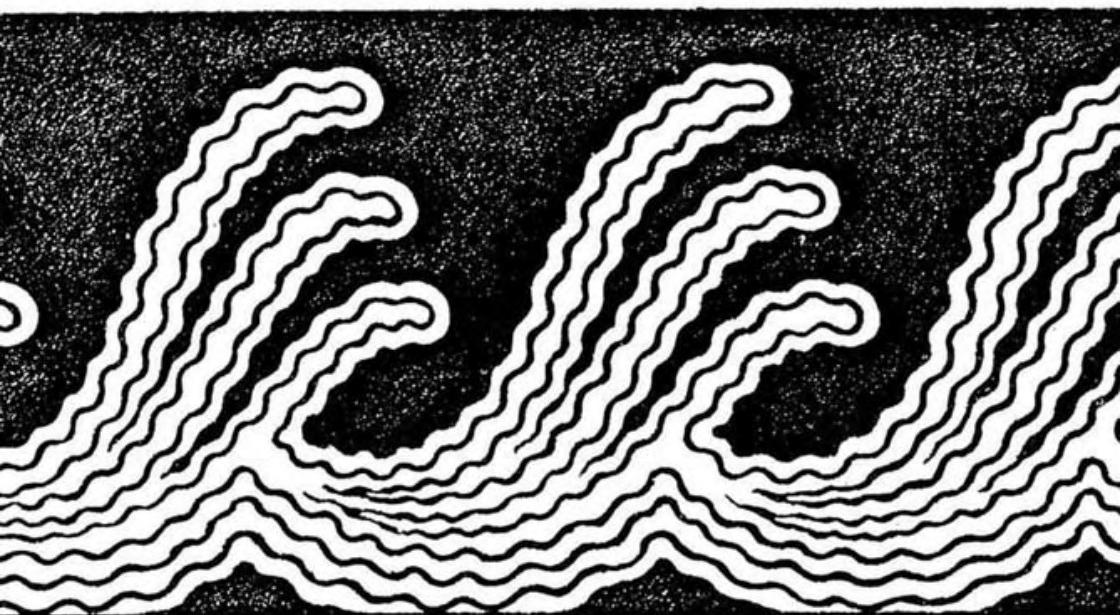
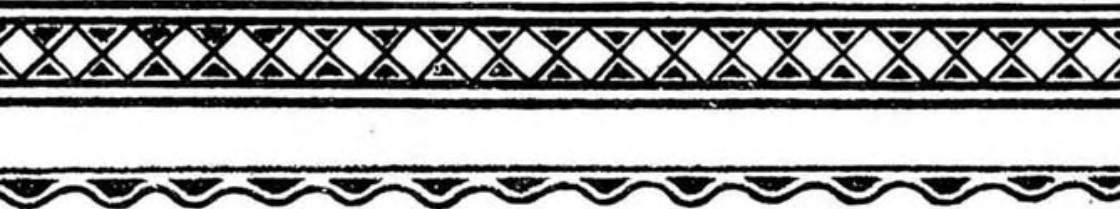
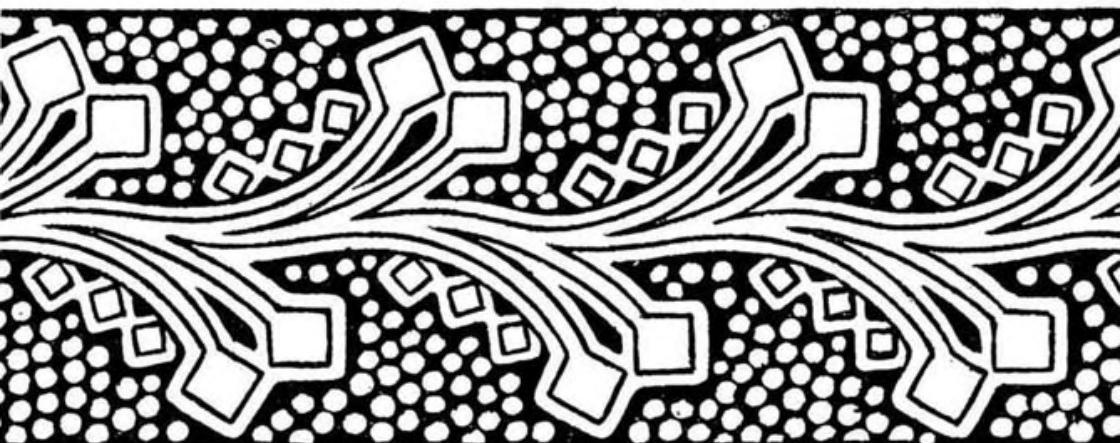




בְּרֵבָד
לְאַתְּ
עֲלֵיכֶם



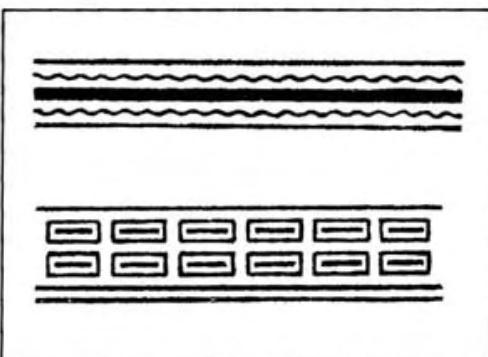
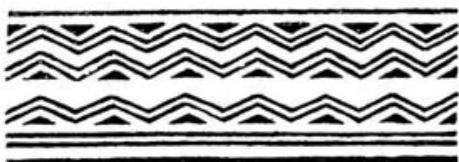
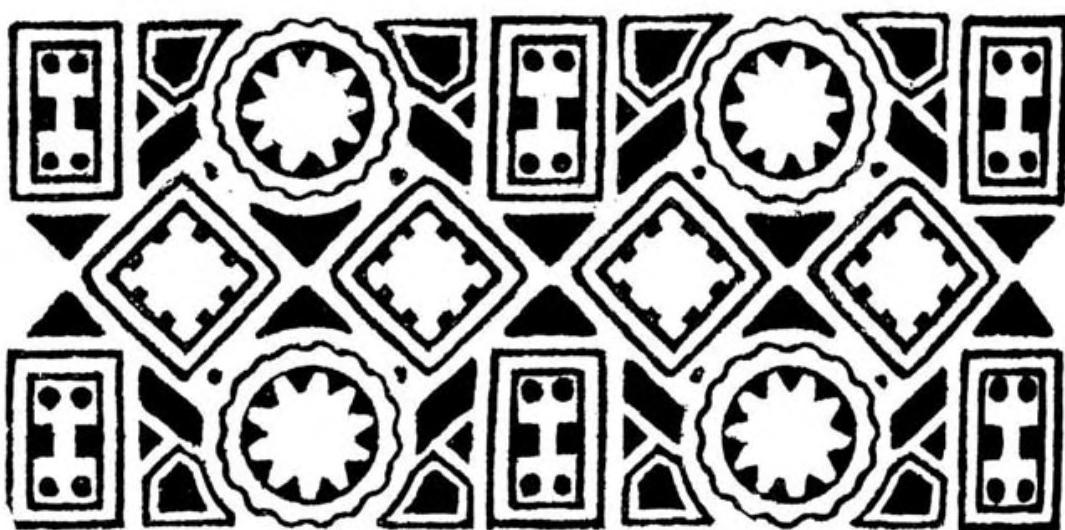
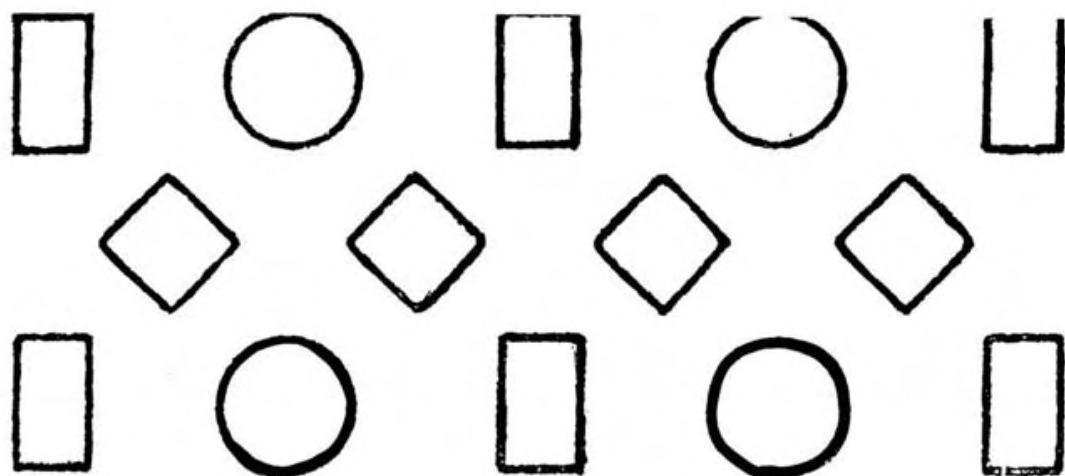


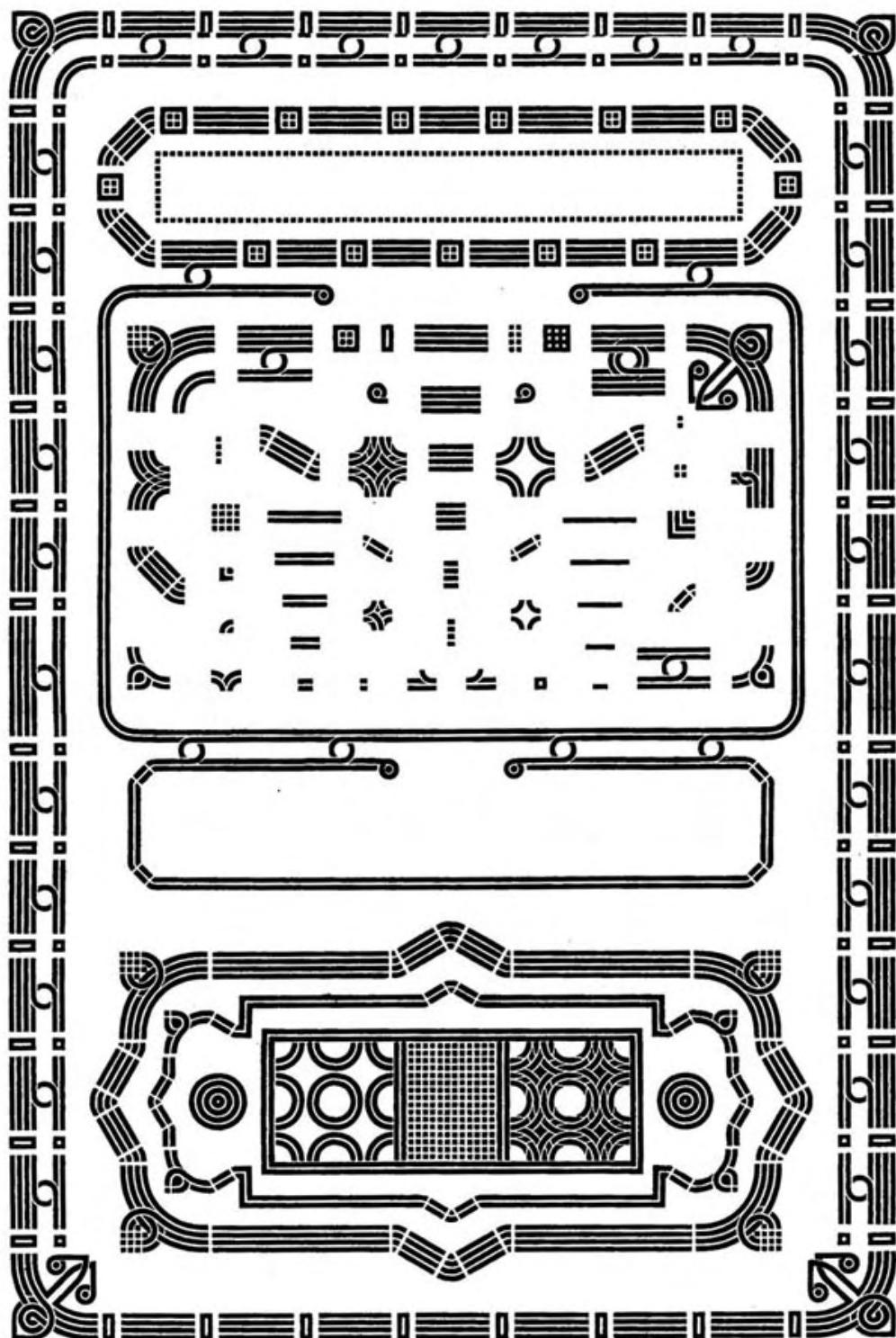


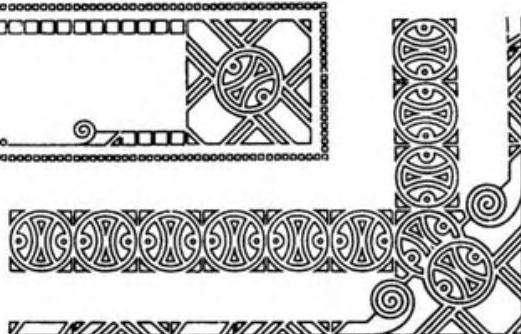
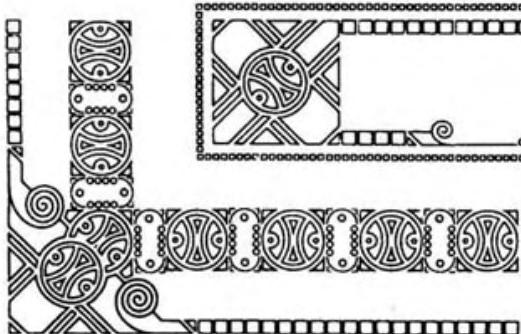
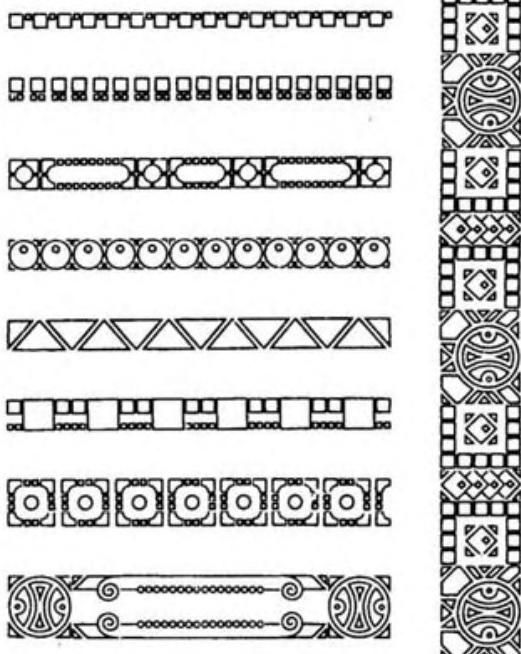
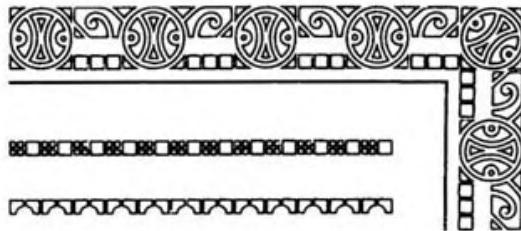
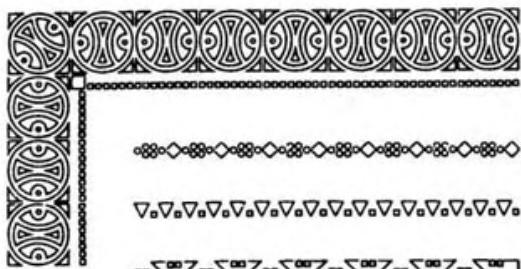


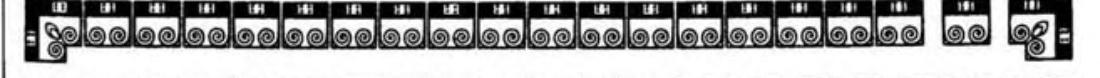
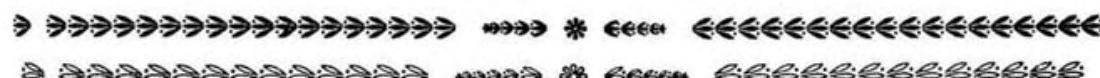
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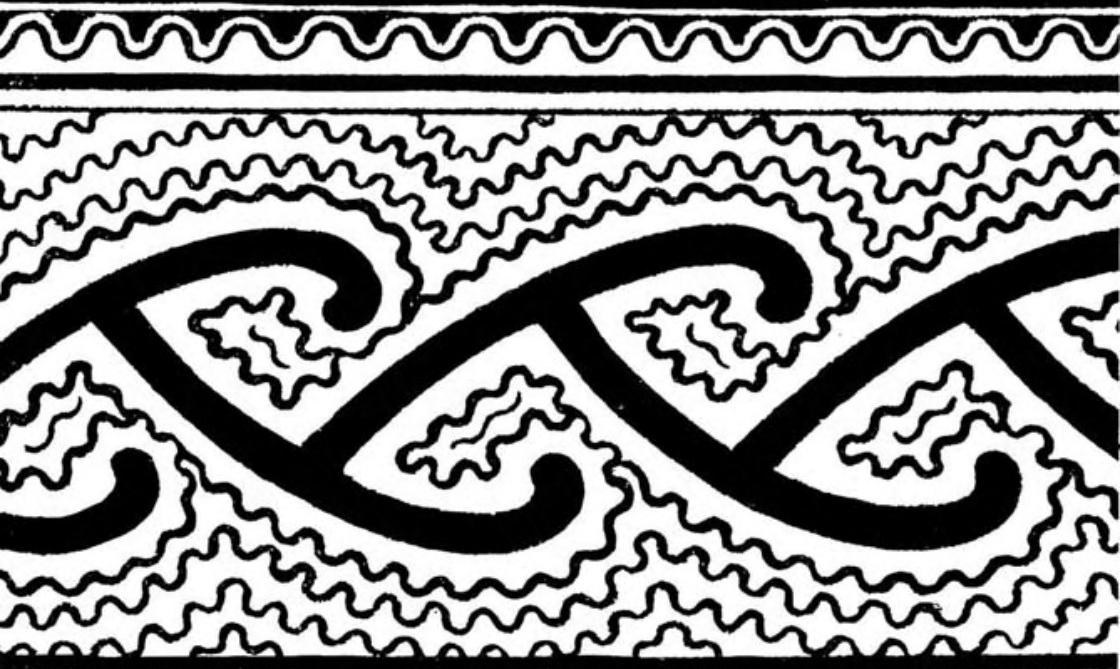
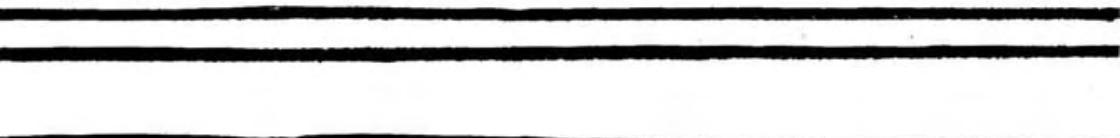
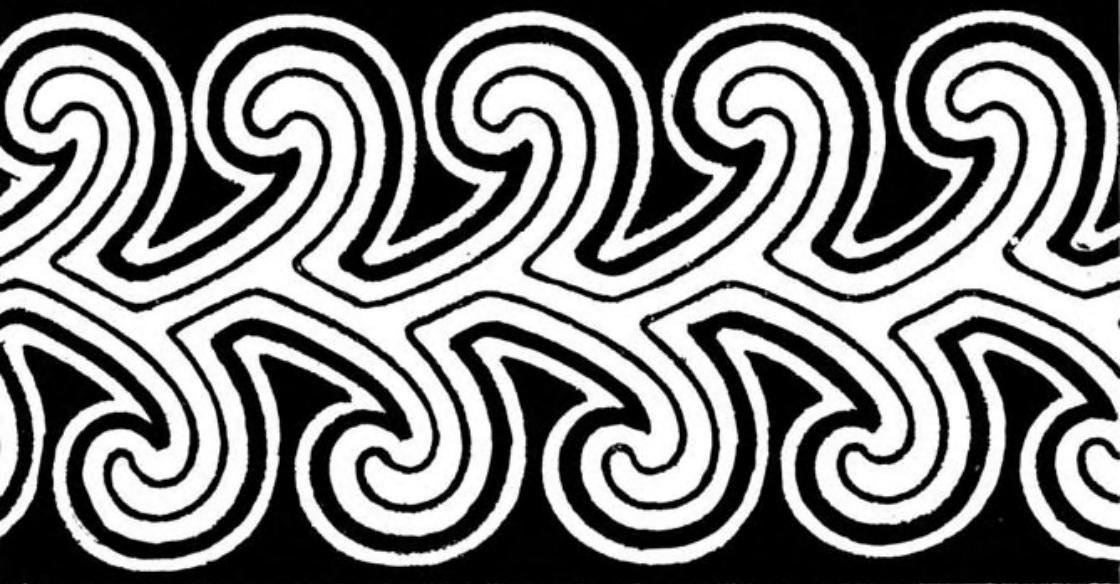


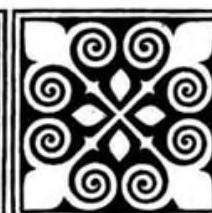
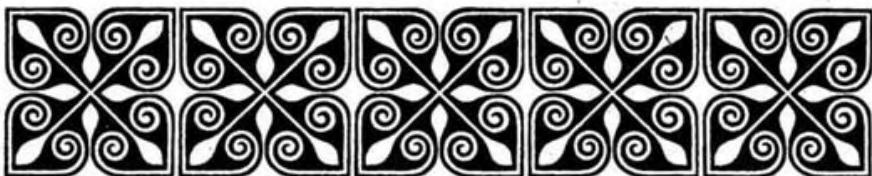


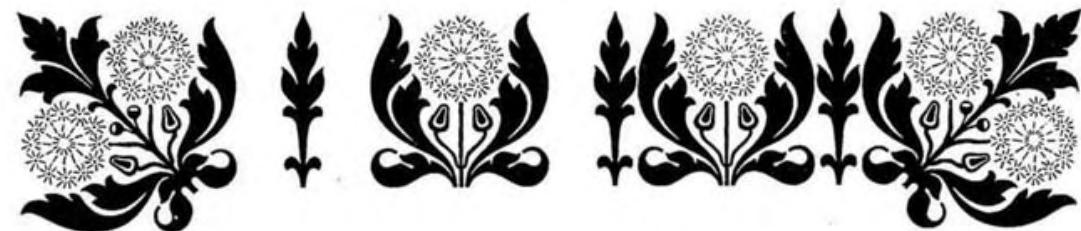
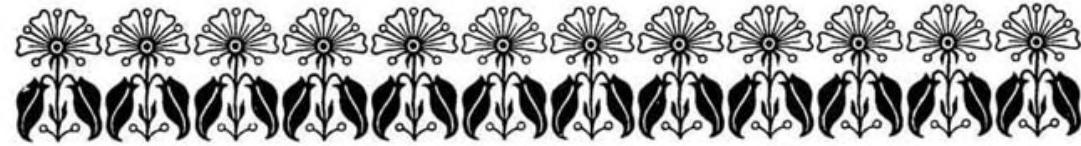


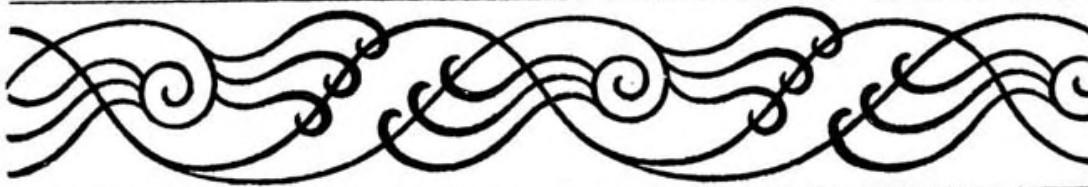


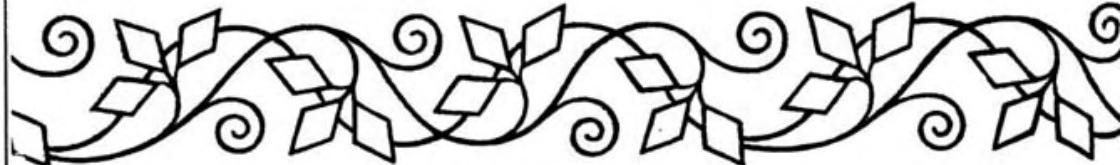
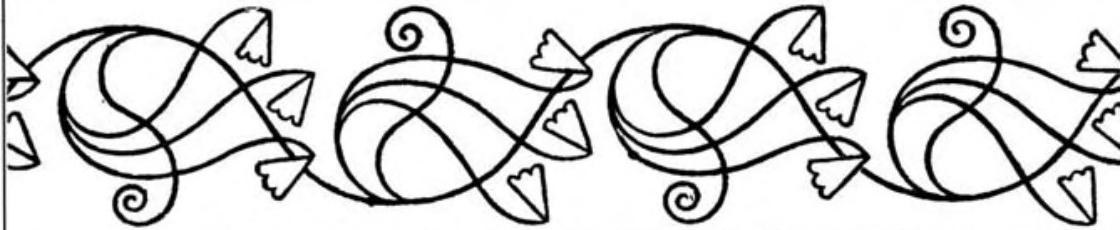
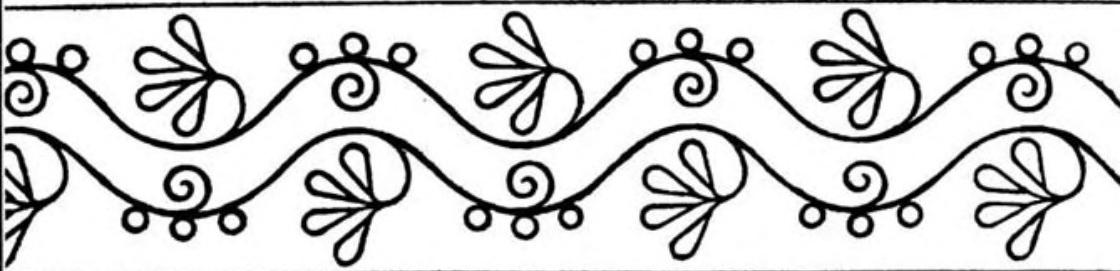


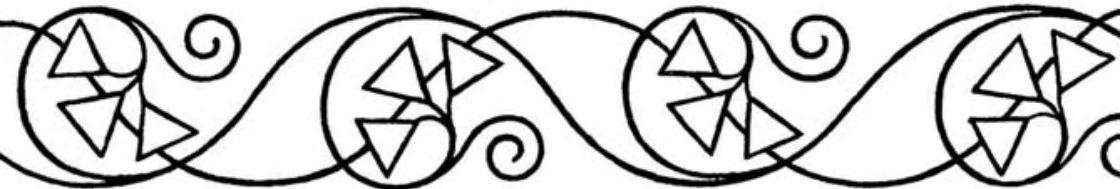
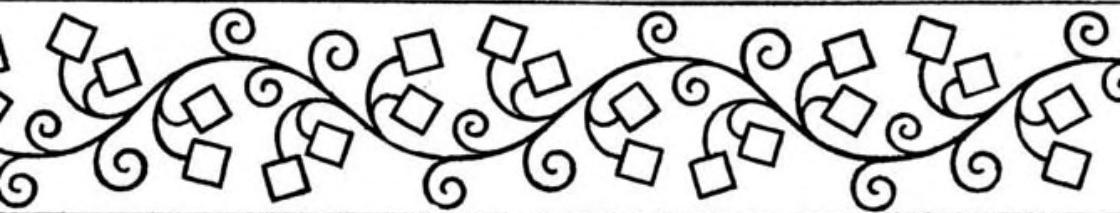
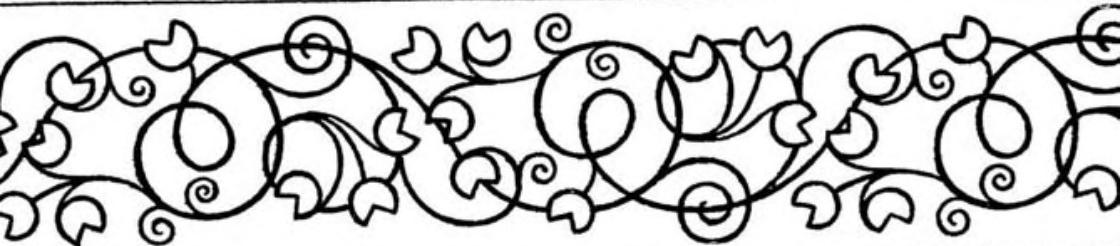
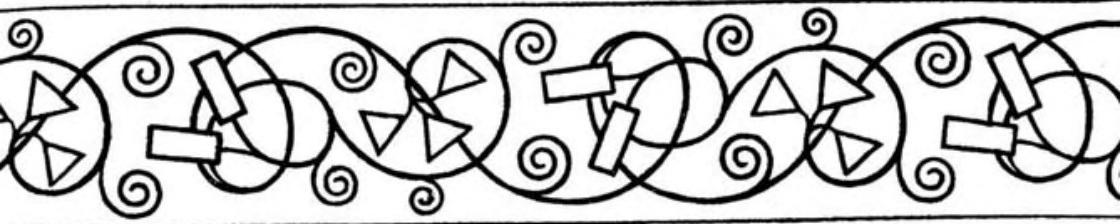


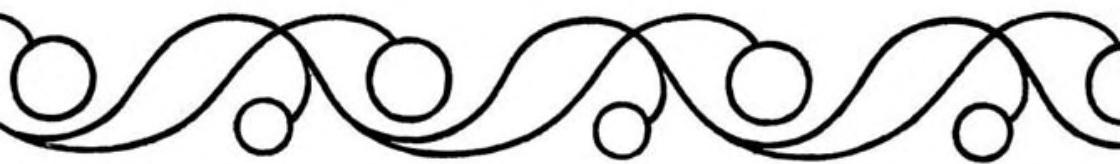
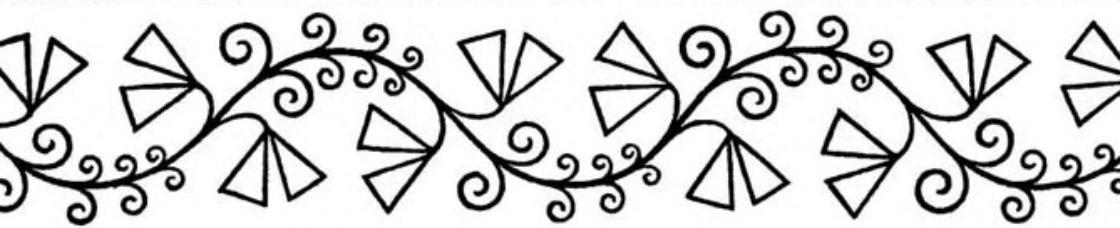
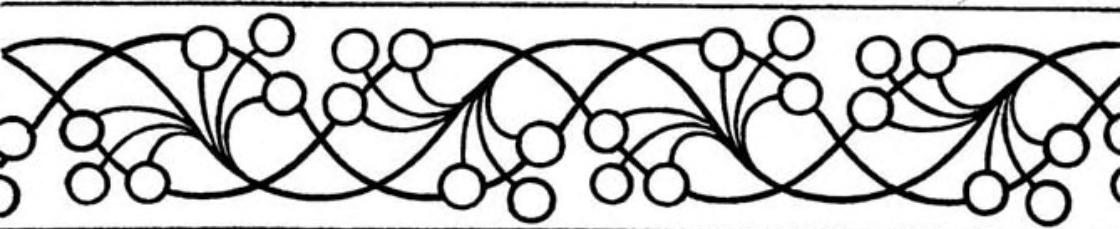


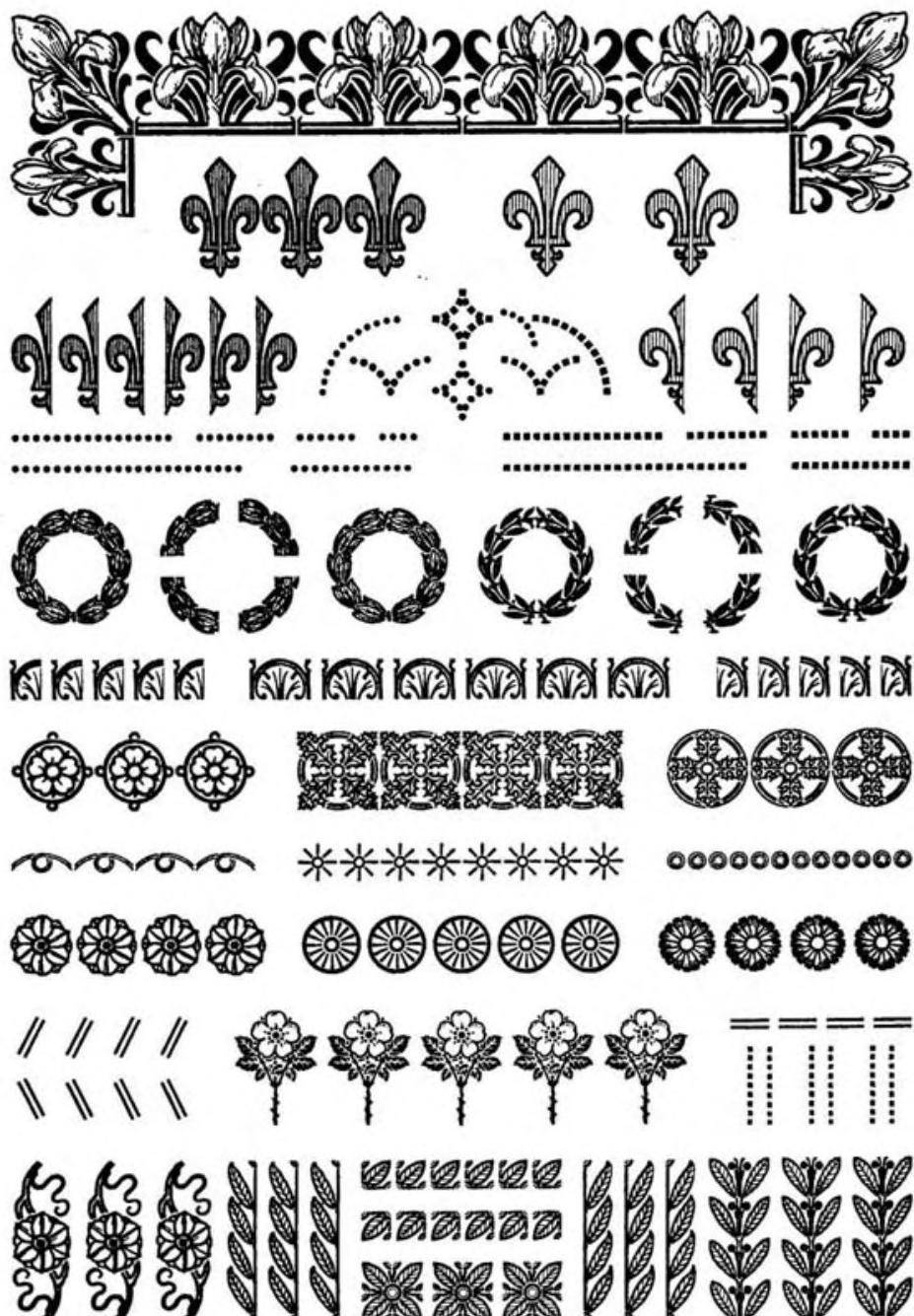


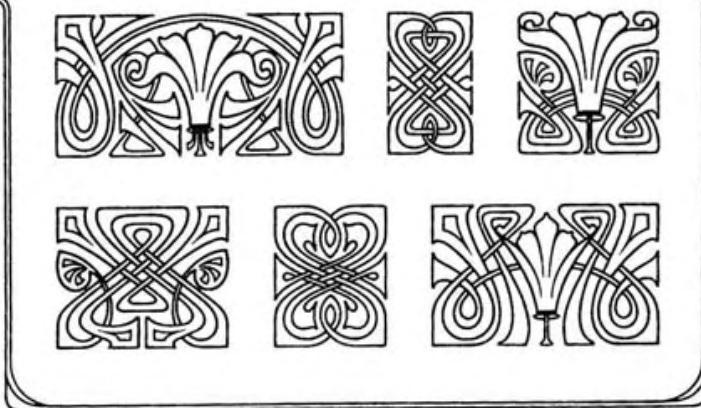
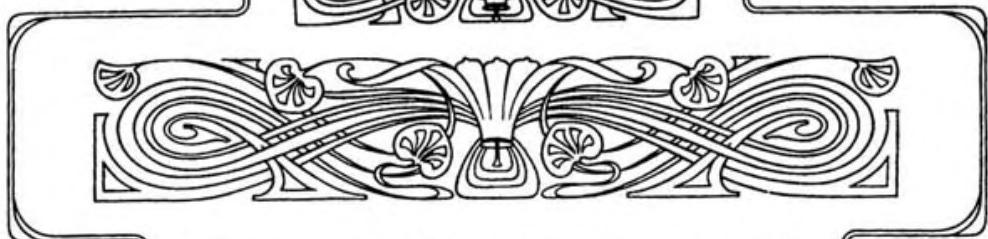


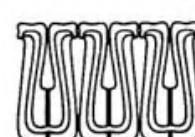
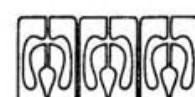
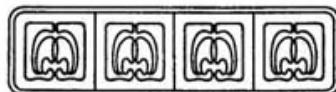
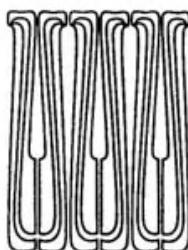
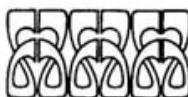
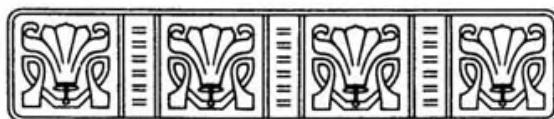
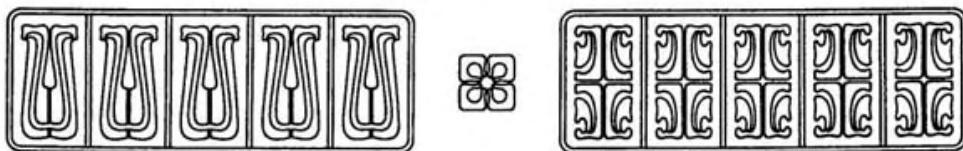
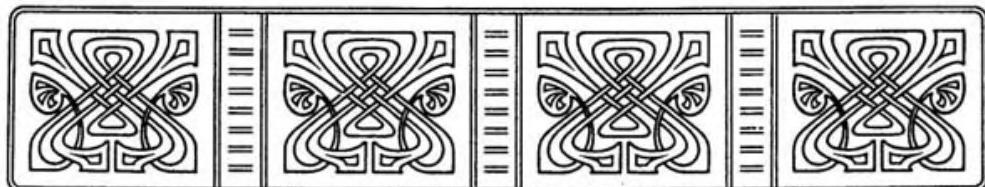


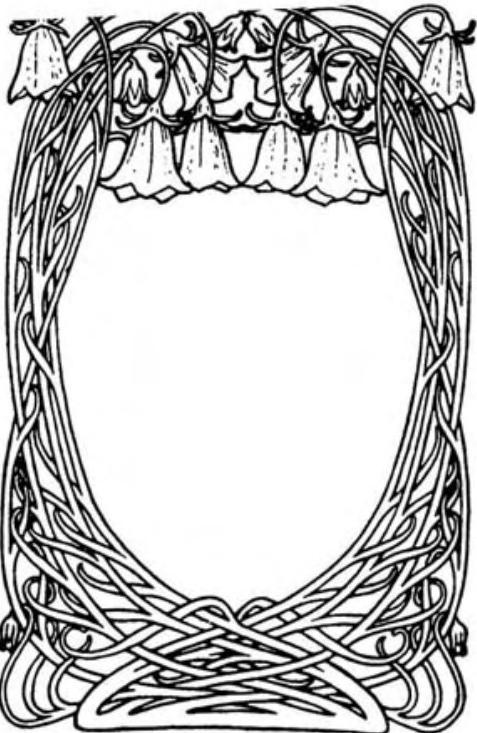


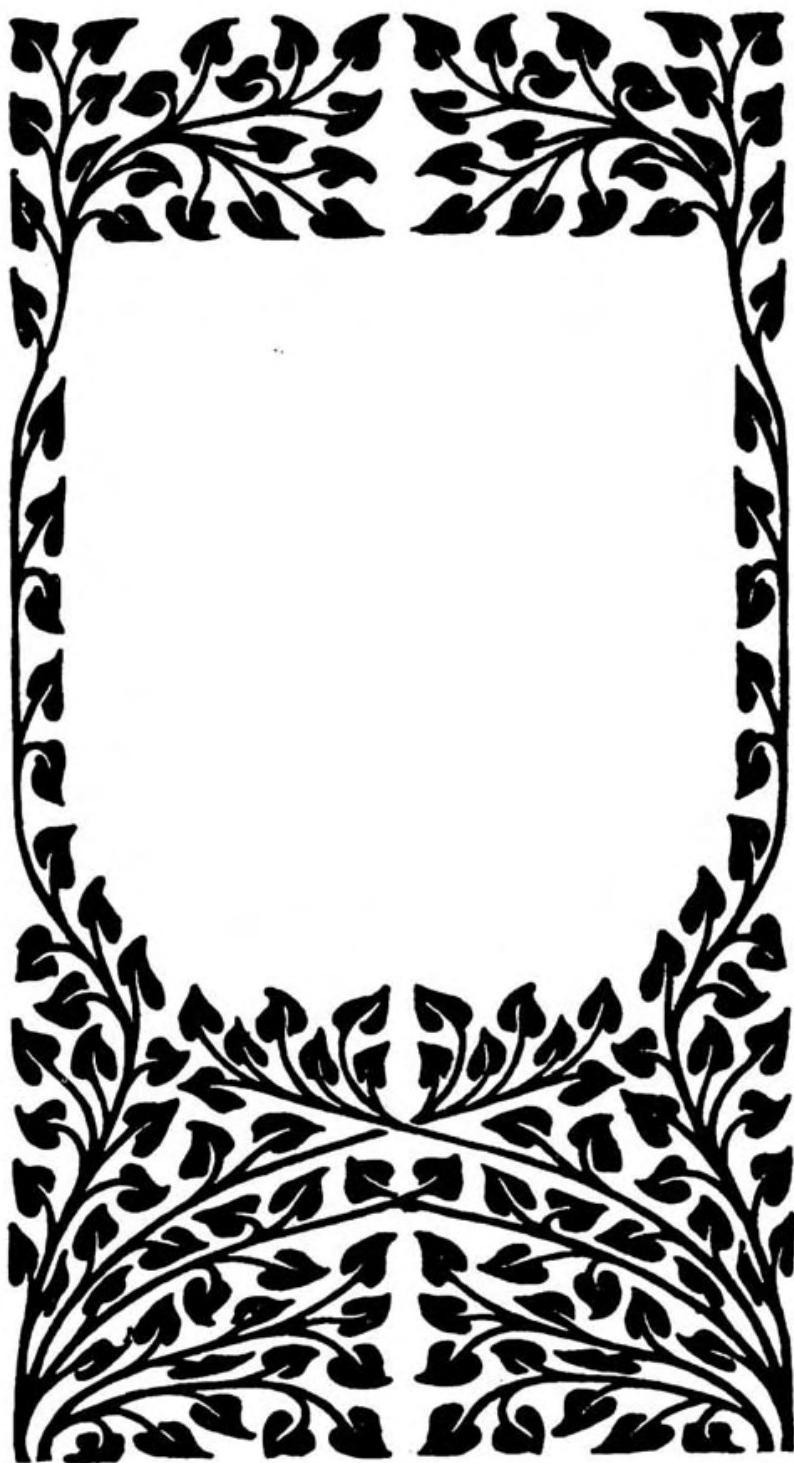


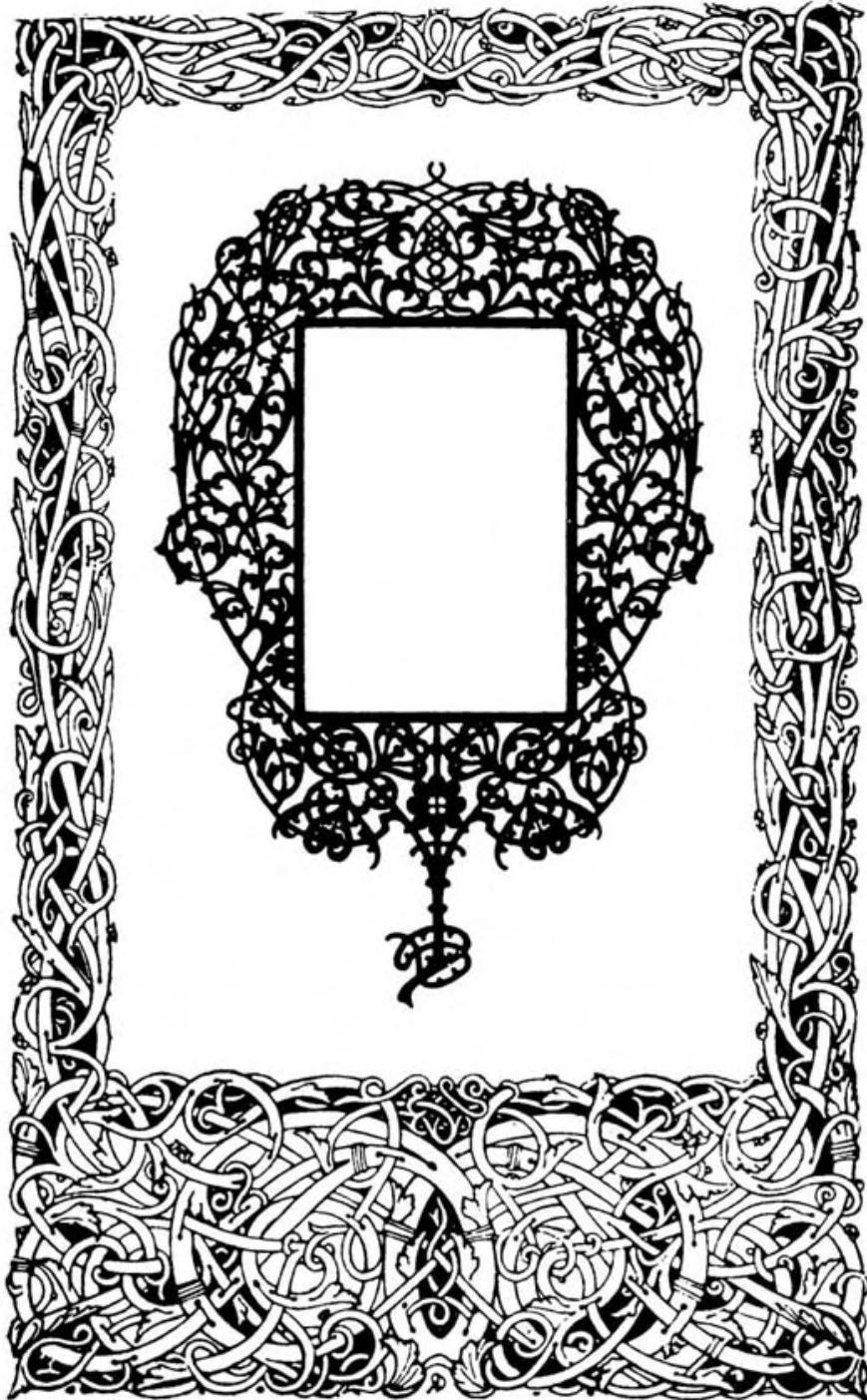


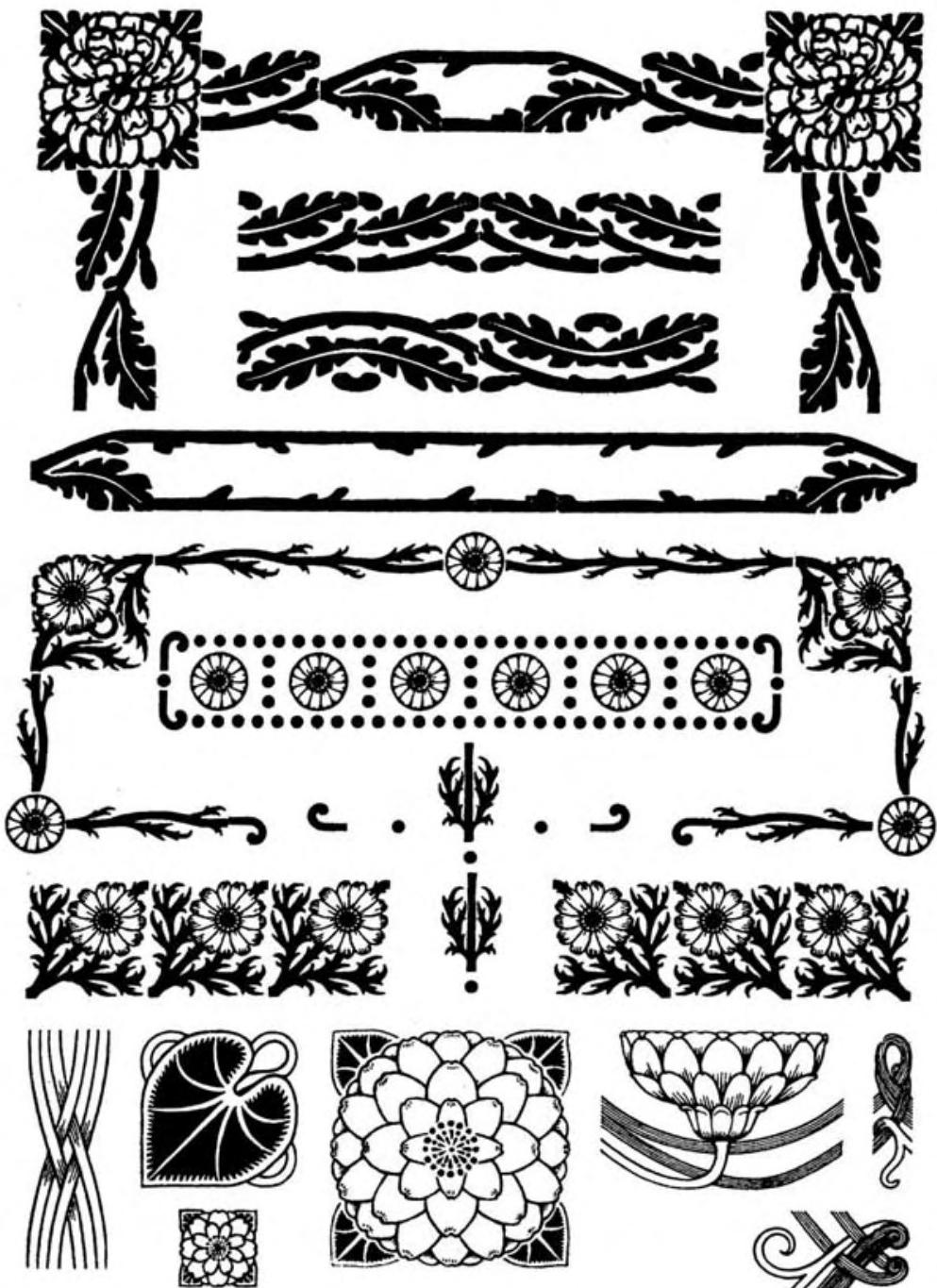


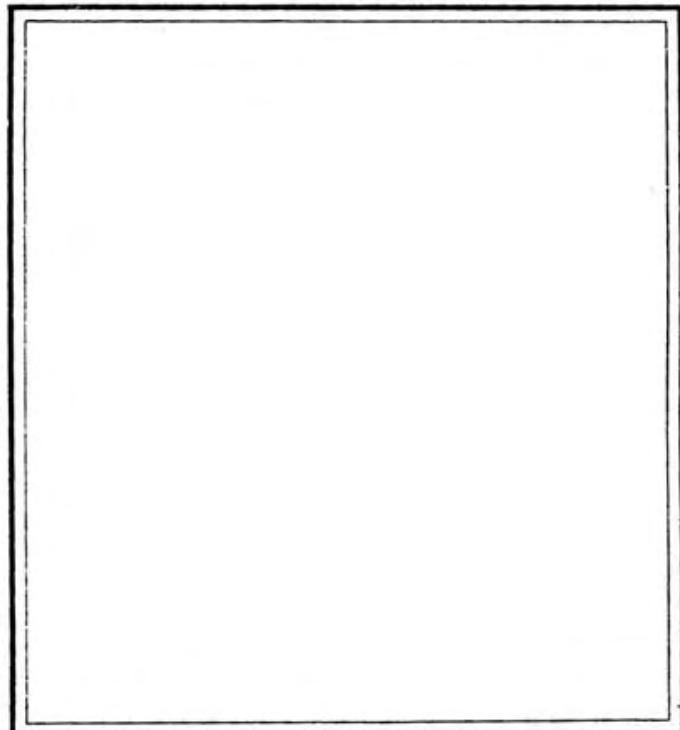


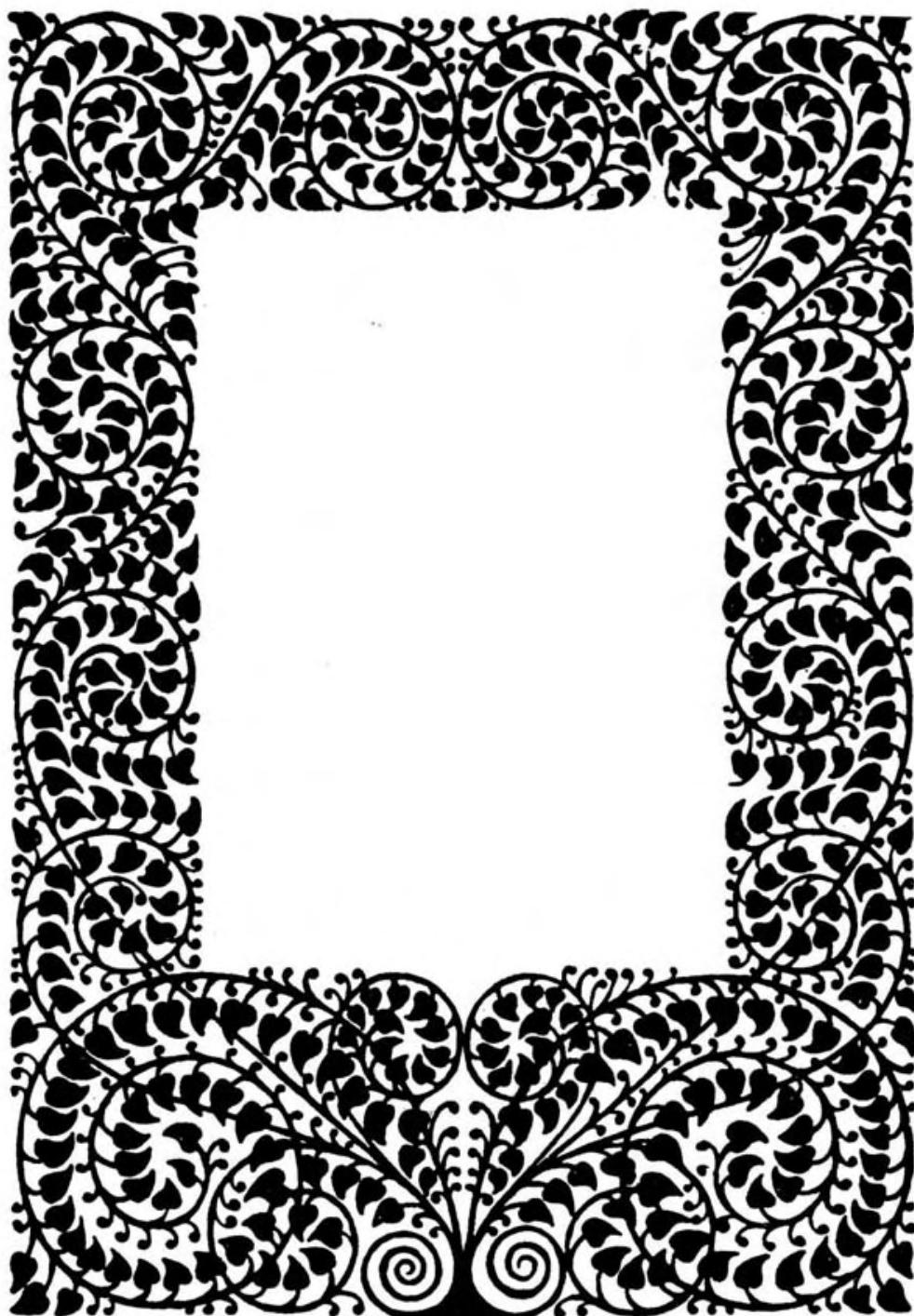


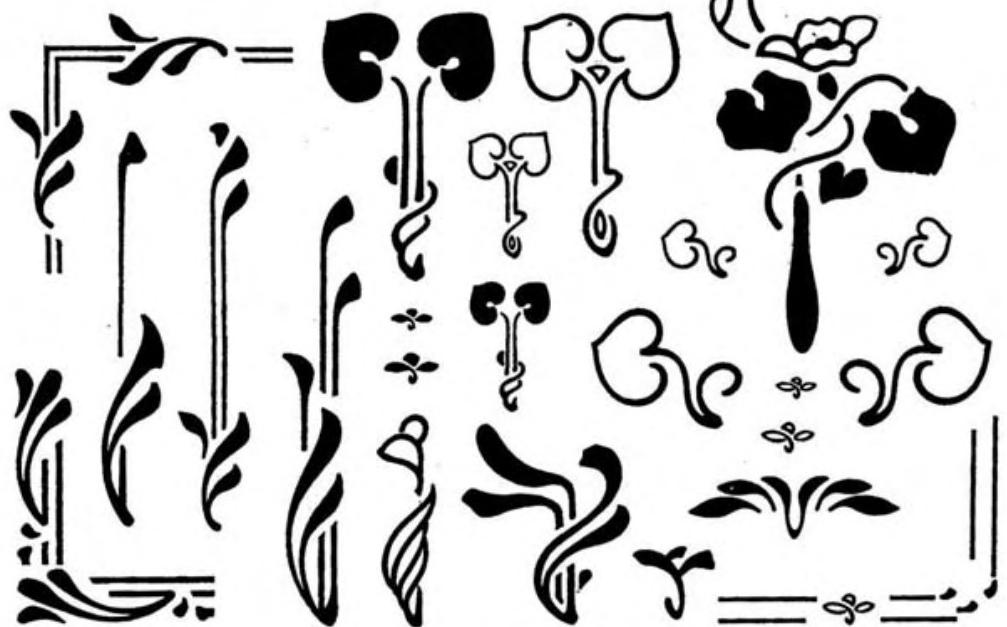
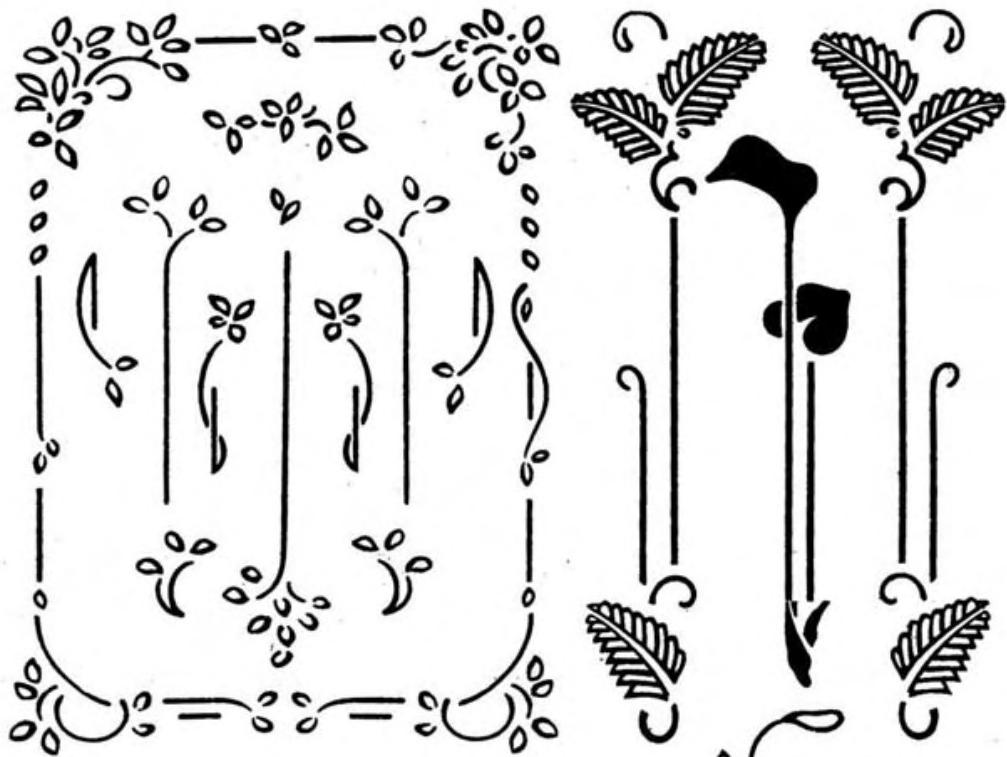


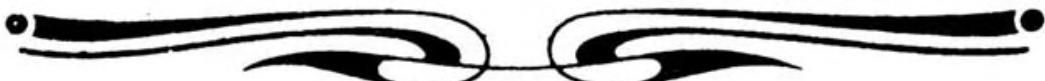
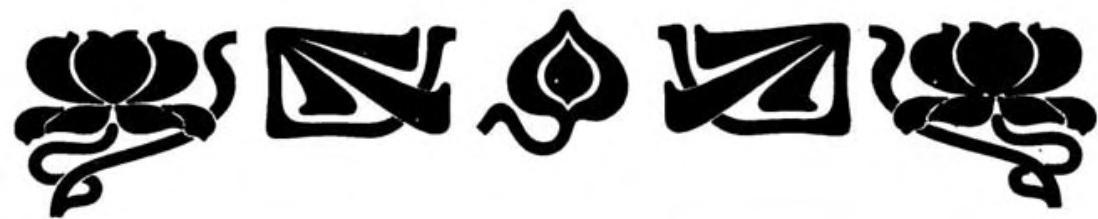


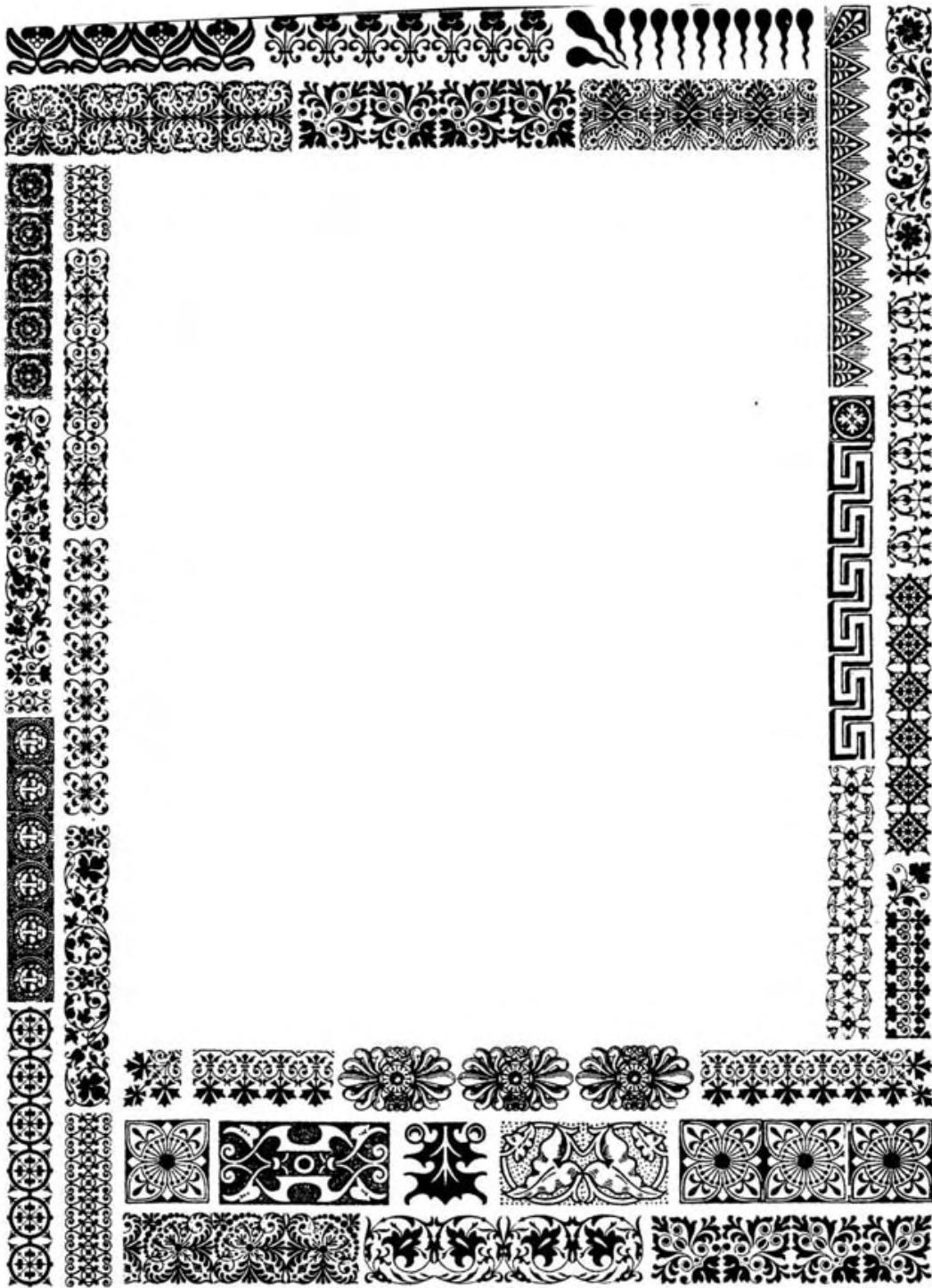


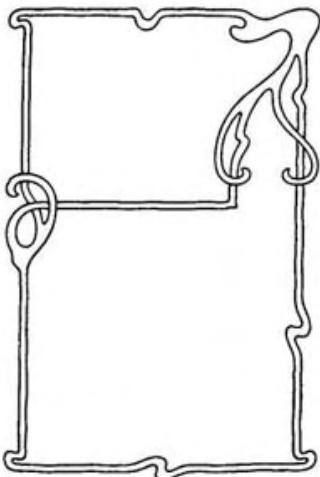
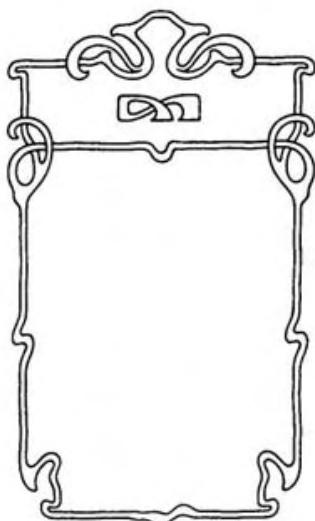
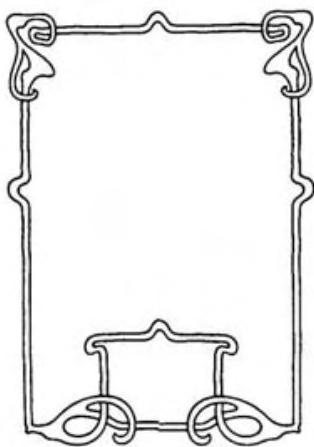
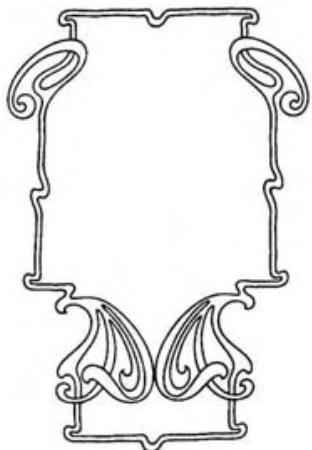
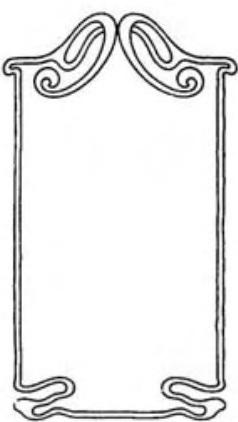
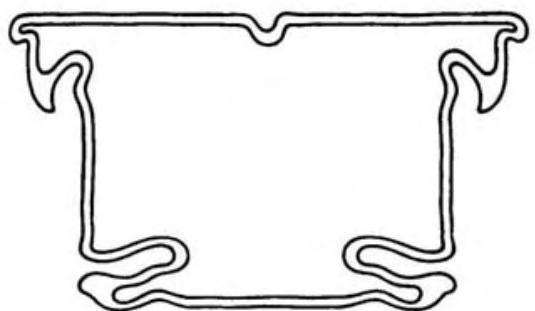


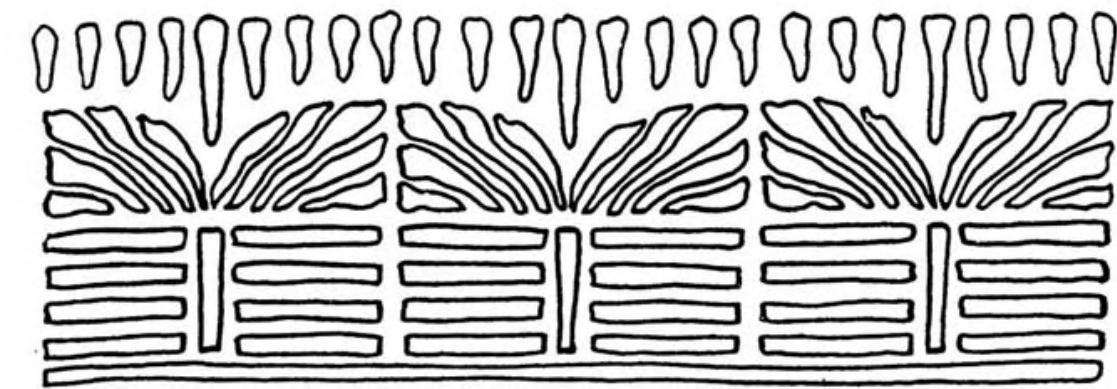


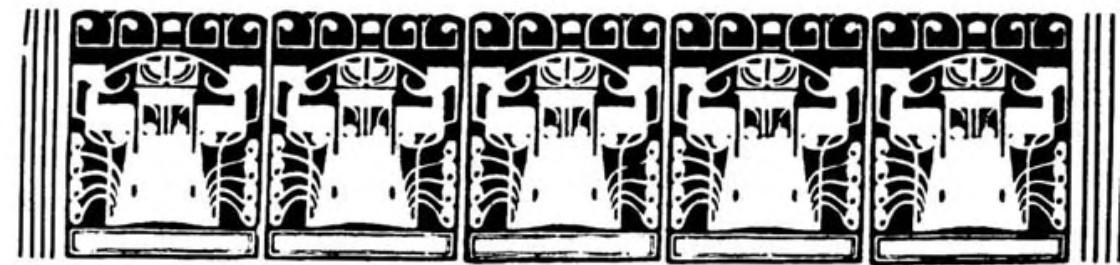


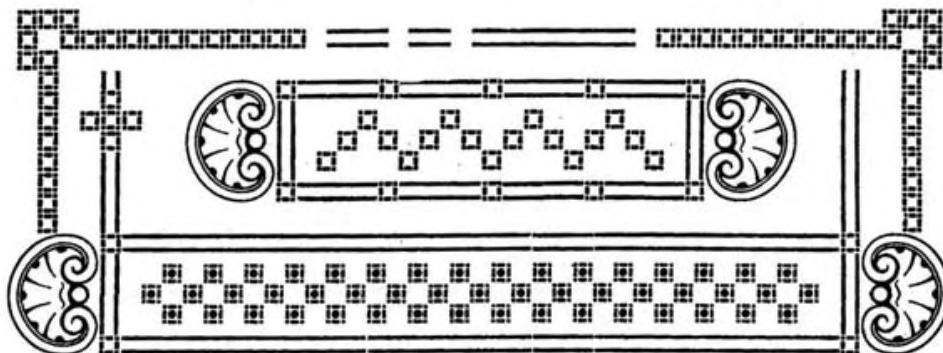
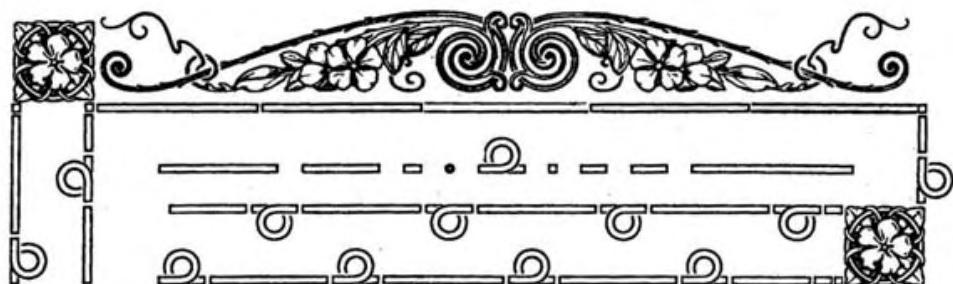
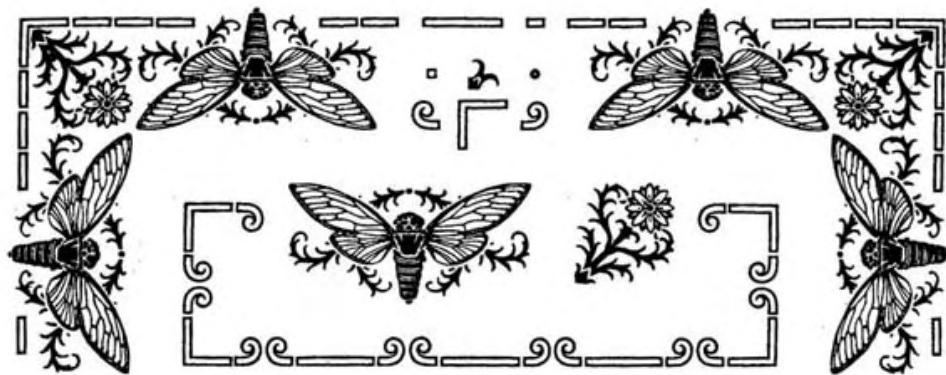


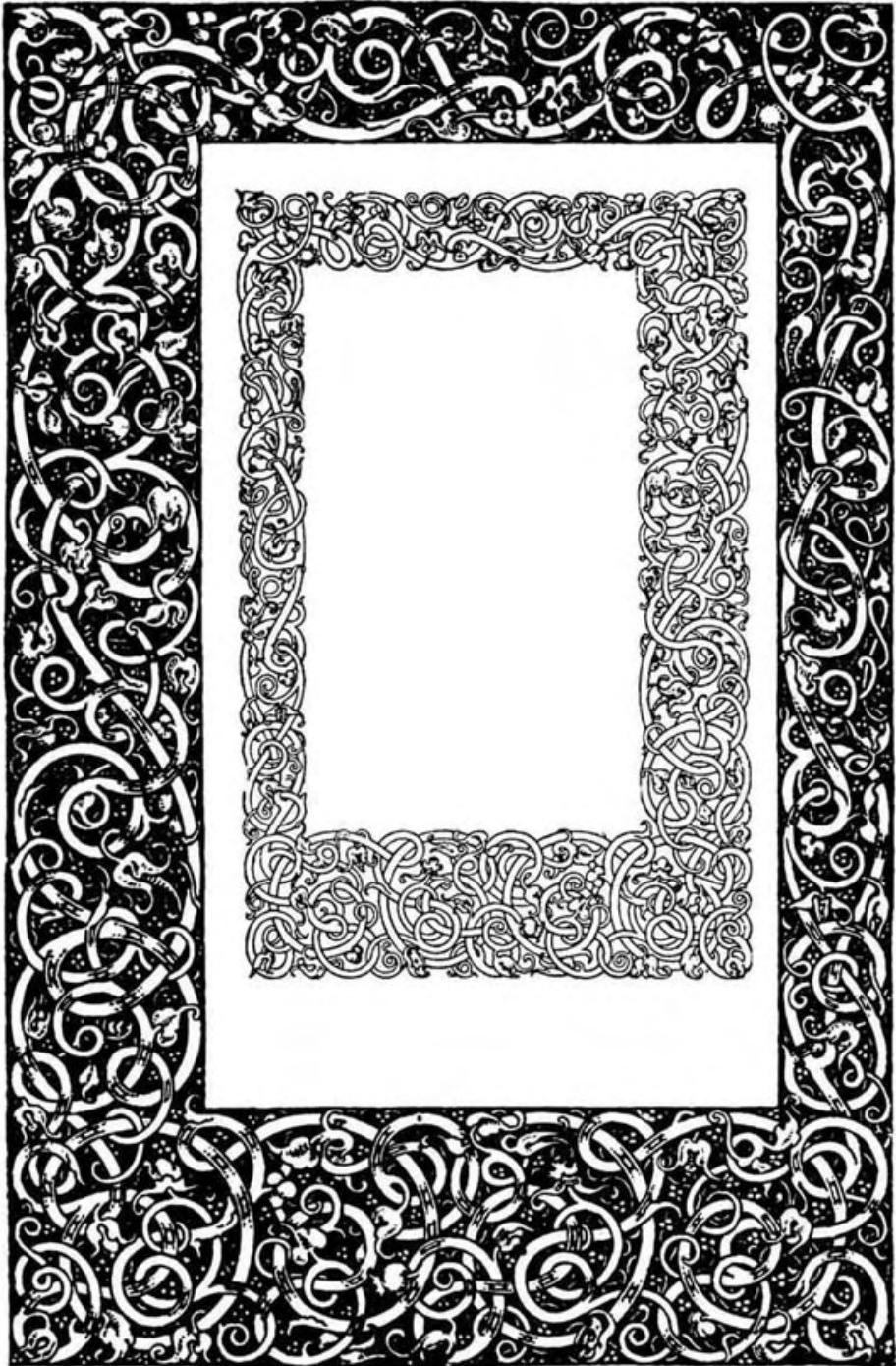


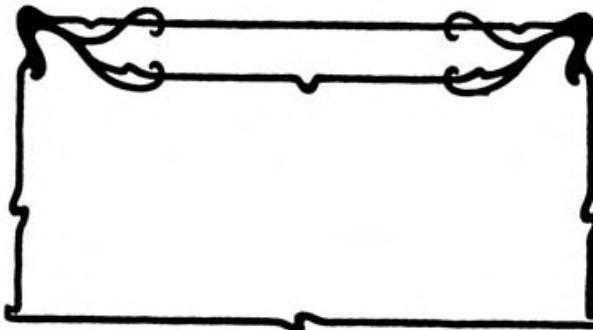
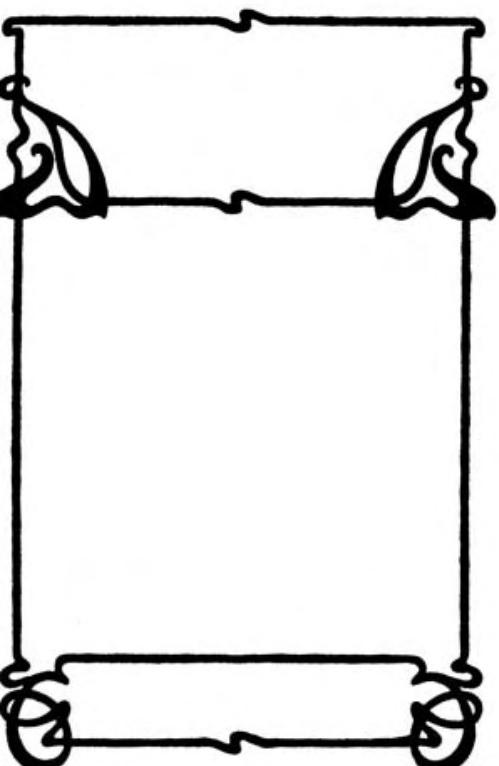
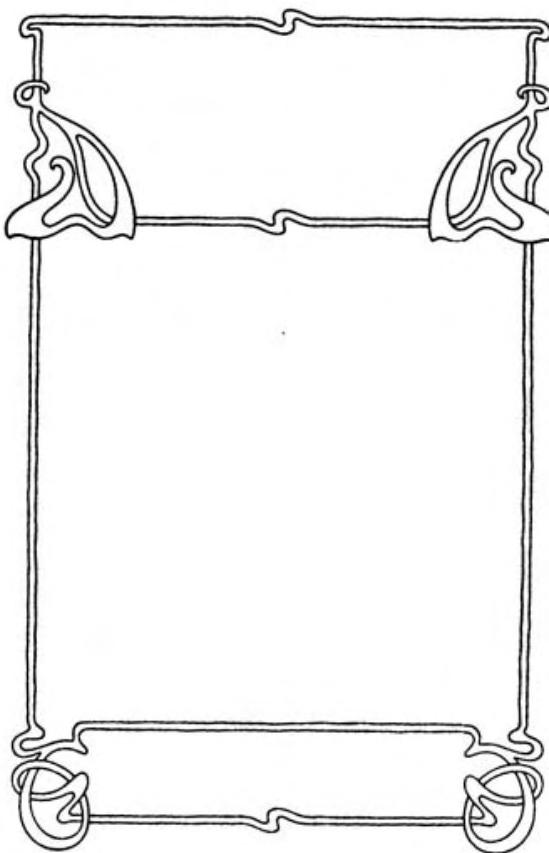
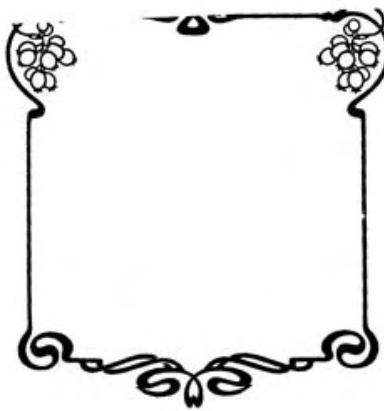


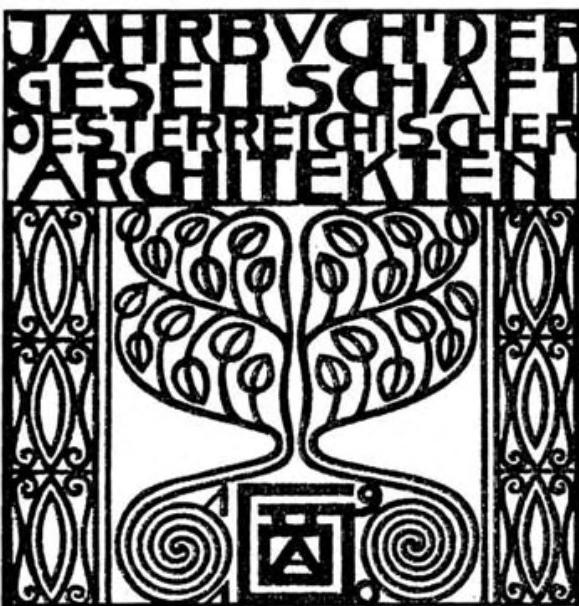




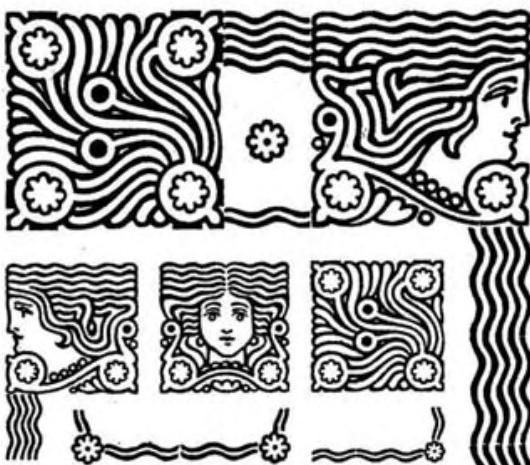
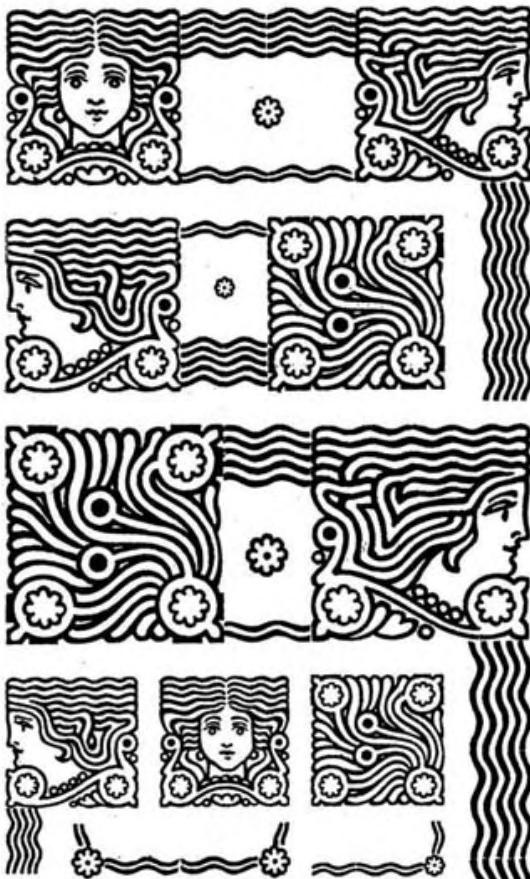
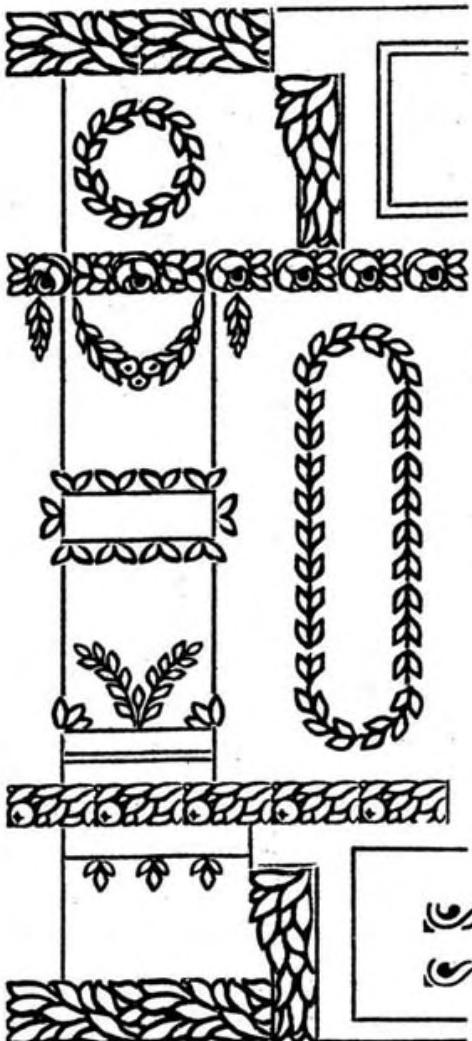


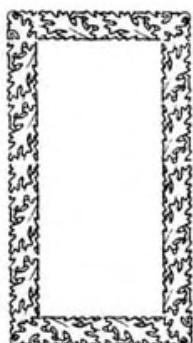
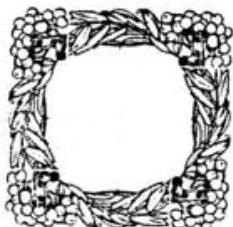






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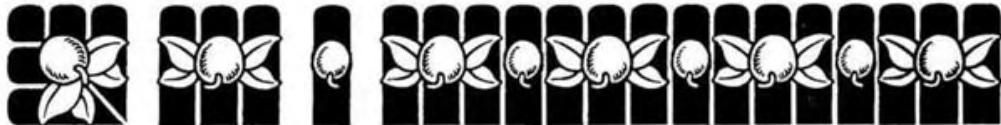


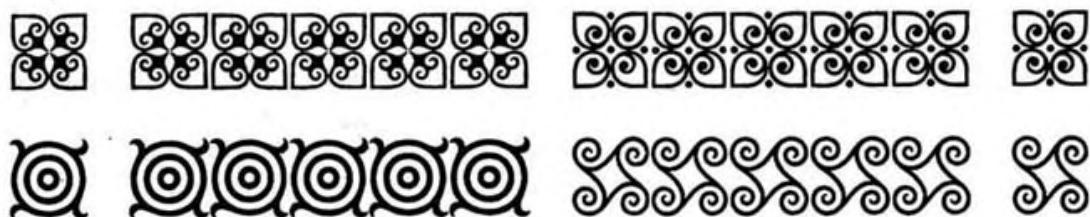
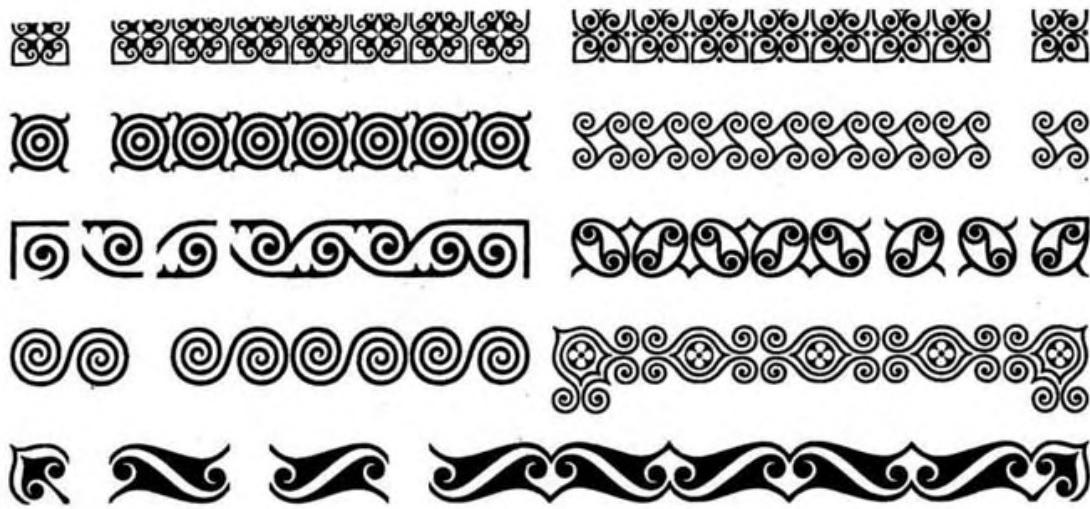


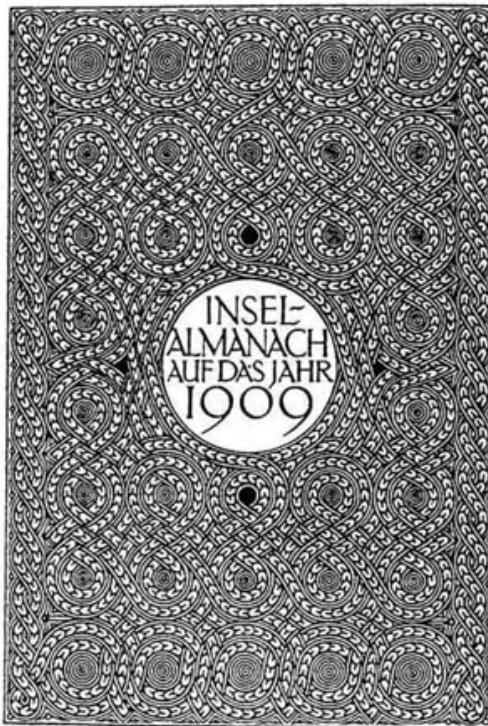












Eckmann-Schmuck



Rudhard'sche Gießerei
in Offenbach am Main

ARABESKER

AF

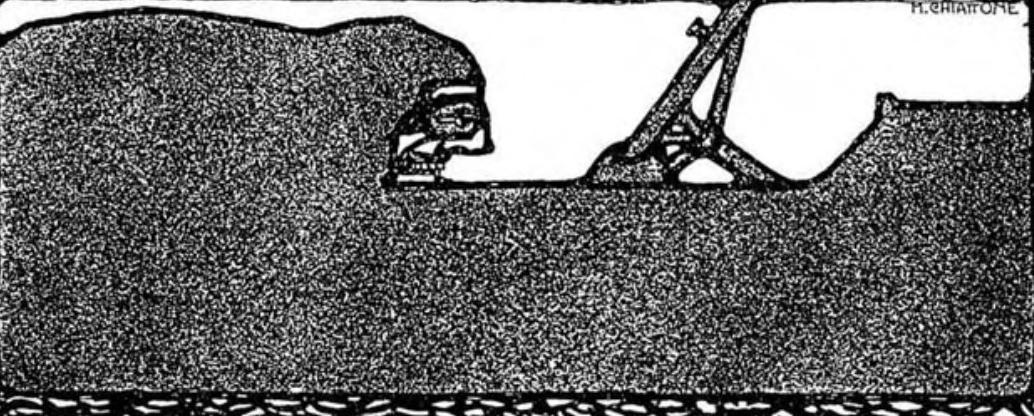
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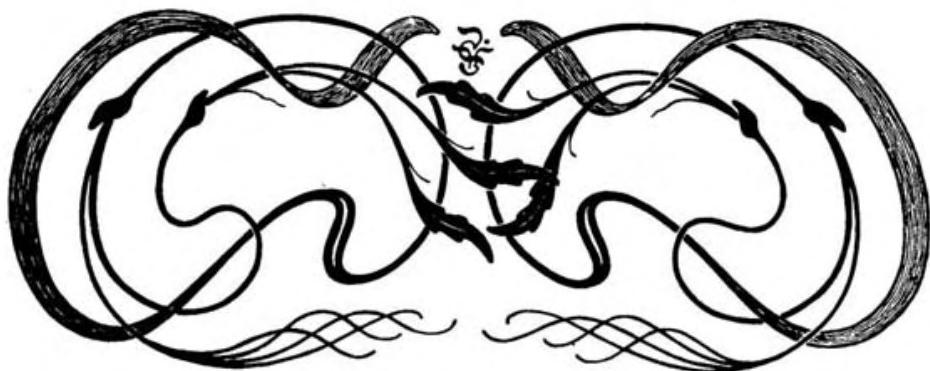
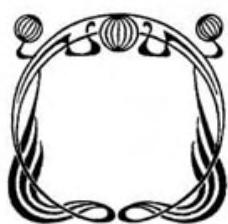


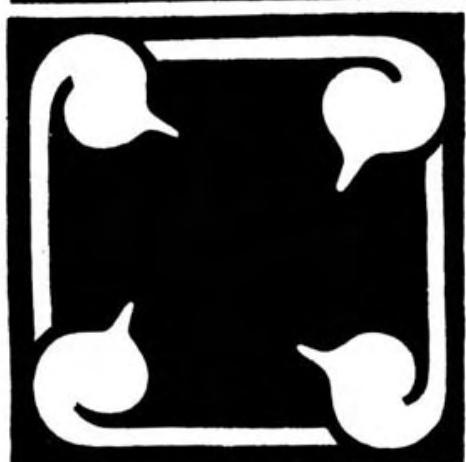
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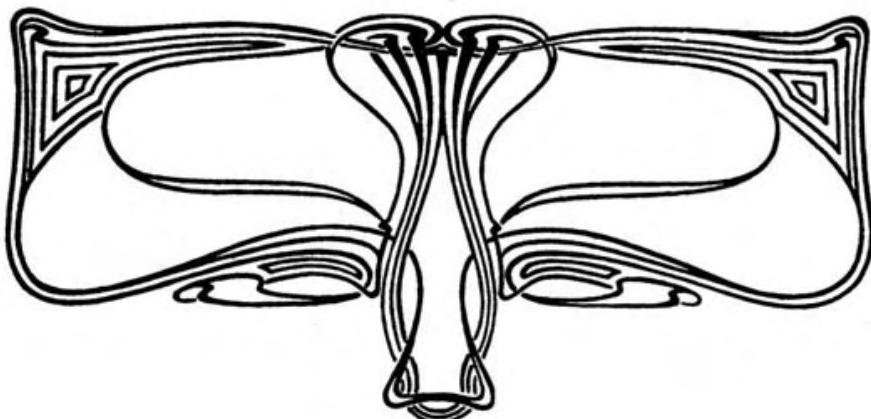
IGIENE DEL TURISMO AUTOMOBILISTICO

M. CHIATONE











The logo is framed by a decorative border of stylized flowers and vines. Inside the frame, the company name "GEORG BÜXENSTEIN & COMP." is written in a bold, serif font. Below the name is a large, ornate letter "B". To the left of the "B", there is a banner with the address "FRIEDRICHSTR. 24/26". To the right of the "B", another banner reads "BERLIN SW 6". Below the "B" and banners, the text "Protochémigraphie" and "Spécialité" is written. Underneath, three lines of text describe the services: "Impression en trois couleurs", "Clichés de toutes manières", and "Photogravure". At the bottom, it says "Imprimé en taille douce". A small sun-like face is visible at the bottom center of the logo.

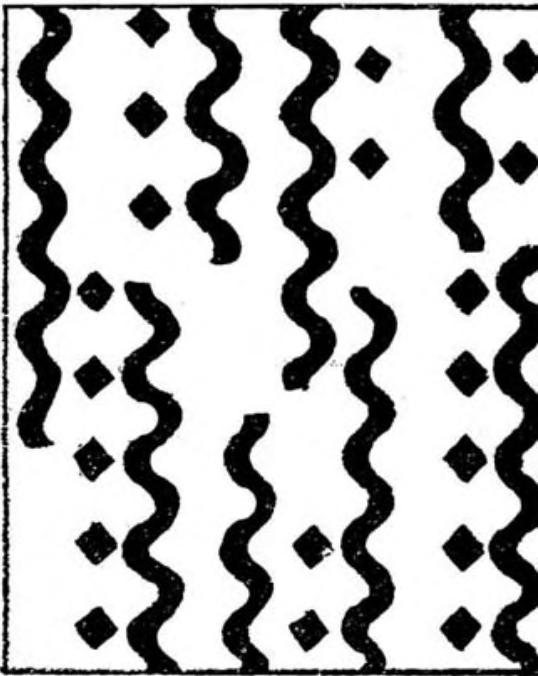


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Kerans zu füllen und wie sie sie dann mit Angst und Sorgen vor Dieben hüteten — ooh, wie reich und glücklich, so ganz ohne Sorge und so frei wie der Vogel in der Luft war dagegen er!

Aber das Schönste und Höchstliche sahen seine Augen, als er Fatima erblickte. Sie war für ihn so sehr der Inbegriff aller Schönheit, Eleganz und Vollkommenheit, daß er ohne Fatima nicht leben zu können meinte. Und da auch Fatima Gefallen fand an dem immer fröhlichen, wurden beide ein Paar.

Eine schöne Zeit kam; aber dann sagte Fatima eines Tages:

„Nun ist genug gesungen und gelacht. Nun mußt Du auch dafür sorgen, daß Geld ins Haus kommt. Alle unsre Freunde sind wohlhabend; nur wir bleiben arm.“

Geld ins Haus? Er sah sie verwundert an. Er verstand wohl, sich zu freuen, zu läden und zu singen Aber Geld ins Haus? Wie macht man das?

Seine Frau wandte sich großlend von ihm.

Da hast du gar nicht ändern wollen, ging Fatima zu einem grundgescheiten Manne und fragte ihn um Rat.

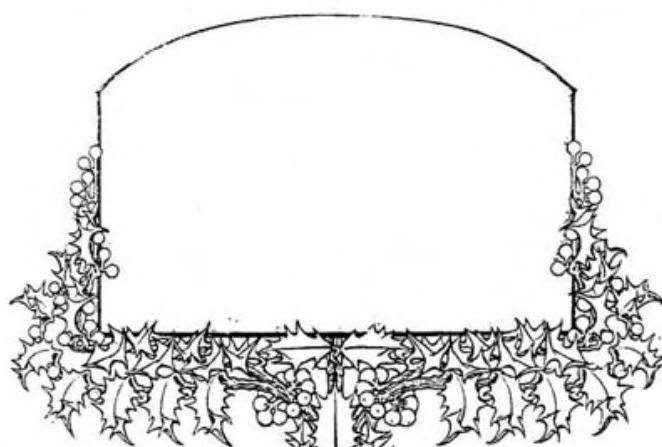
„O, ich weiß schon, was Deinem Manne fehlt!“ sagte der. „Er hat Künstleraugen“

„O, Künstleraugen?“

Sie wußte nicht, was sie daraus machen sollte.

„Ja, das ist eine Krankheit. Jemand eine Fee hat seine Augen mit dem Wasser aus der Quelle ‚Poesie‘ benetzt, und nun kann er die Dinge nicht mehr erkennen, wie sie wirklich sind.“





Carlos

Dans le jour où ses œuvres se montrent pour la première fois au public, il y a plusieurs années, les esprits avisés suivent le talent de Schwabe, en notant le développement et les manifestations successives. L'artiste n'a jamais produit avec abandonnié ni hâte; et après que la

Schwabe

Revue Illustrée eut publié d'abord une illustration surie de l'*Evangile de l'Enfance*, traduit en français par M. Catulle Mendès, et réuni ensuite en un beau volume par la librairie Armand Colin, tout ce que l'on a vu paraître de M. Carlos Schwabe marque, peut-on dire, une



Ausstellungsgegenstände der Reichsdruckerei

A B G I
E F J K
C
D H S V



À Madame Evelyn Enoch.

Adieu!

Je ne regretterai des choses de ce monde
Que la douceur des mains aimantes, le regard
De l'ami patient à l'ami qui vient tard,
L'épaule où l'on s'endort, le bras où l'on s'appuie,
Le clair sourire où monte une âme gaiouie,
Le silence éloquent et profond des adieux...
Adieu! Mot de la terre inconnu dans les cieux.

Mot triste et doux, si doux par sa tristesse même,
Salut de l'éphémère à l'éphémère, emblème
De l'instant qui voudrait saisir l'éternité,
Pâle espoir des mourants contre la mort, clarté
Qui monte sur le temps et qui luit dans l'espace,
Aube du souvenir vers l'avenir... Ton passe!



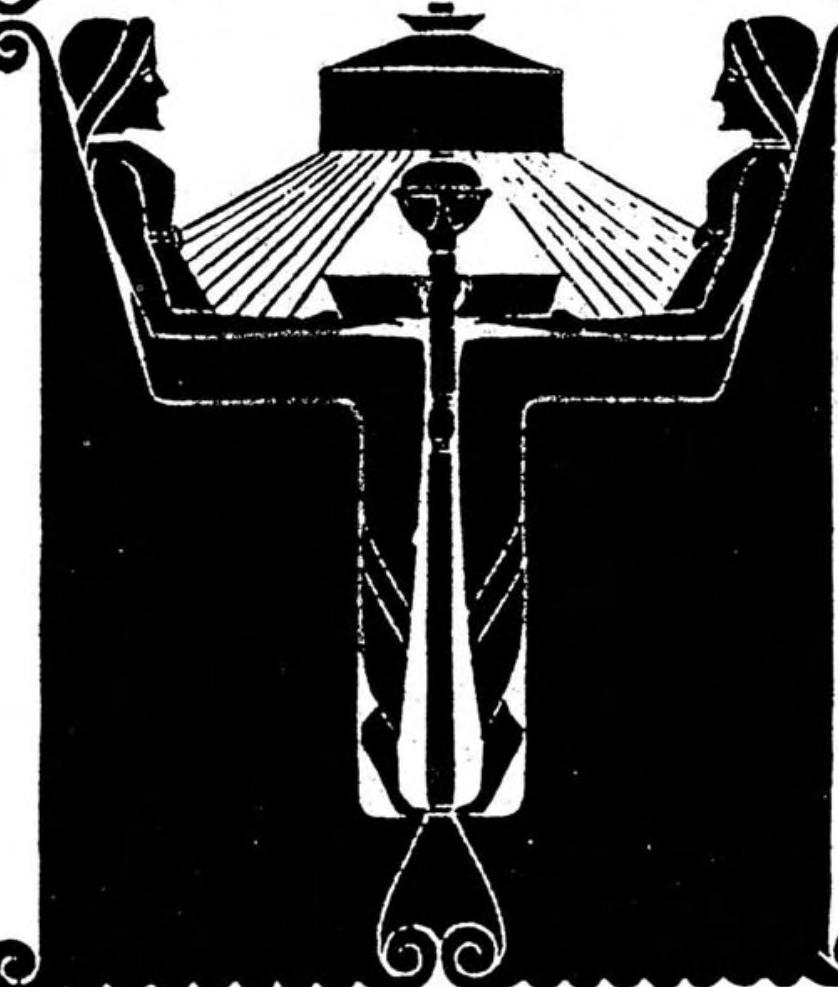
Poésie de Edmond Harancourt
Musique de

Charles Cuvillier

Prix: 1^f70 net.
Price: 2/- net.

PARIS, ENOCH ET C[°], ÉDITEURS
LONDON, ENOCH & SONS
BRUNSWICK, HENRY LITOLFF'S VERLAG
MILAN, CARISCH & JÄNICHEN

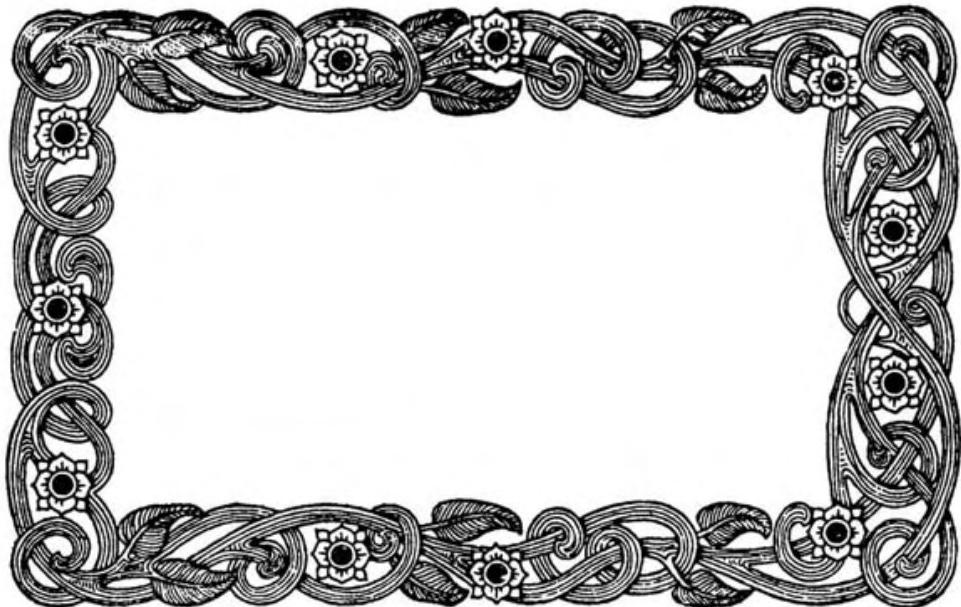
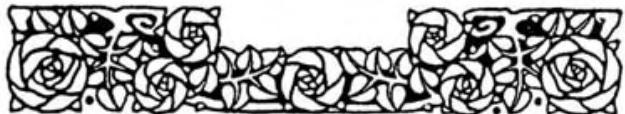
CATALOGUS



DE ERVEN LOOSJES

BOEKHANDEL

HAARLEM 88 GED-OUDE GRACHT



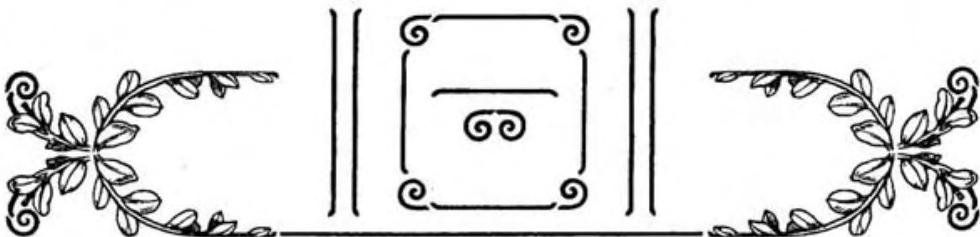
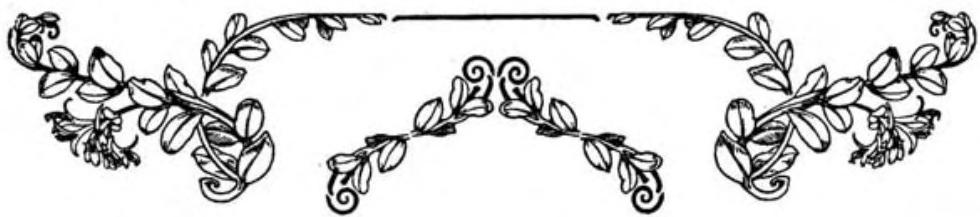
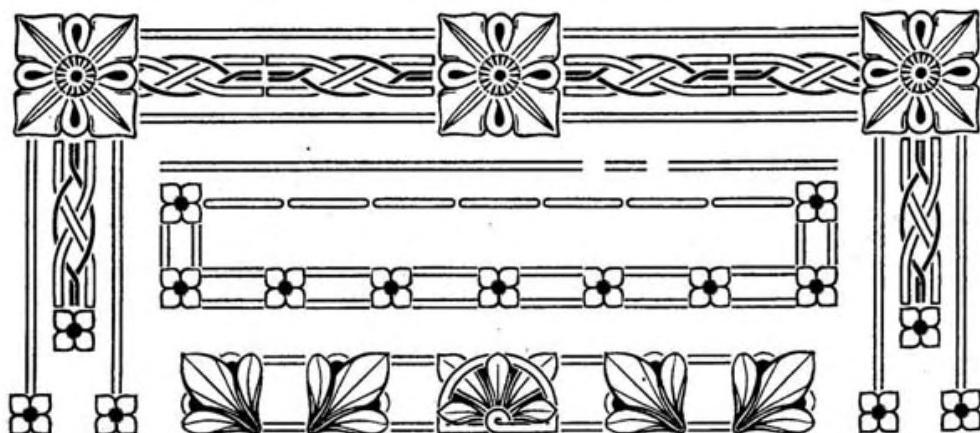
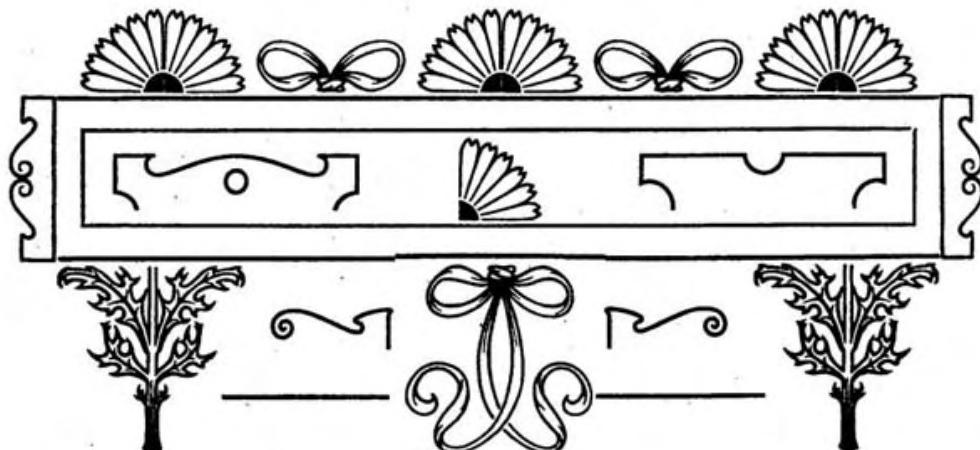
VOLNESMER

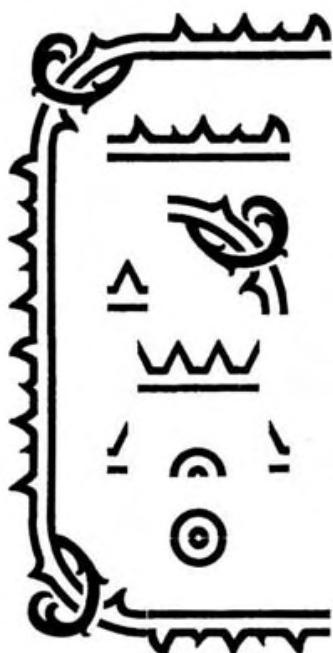
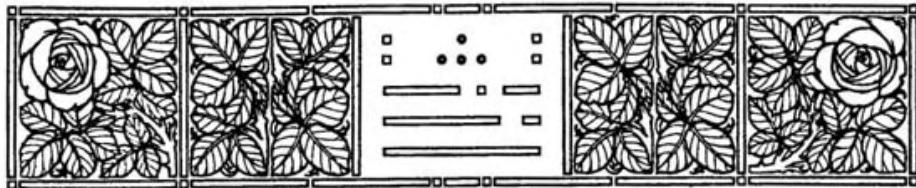


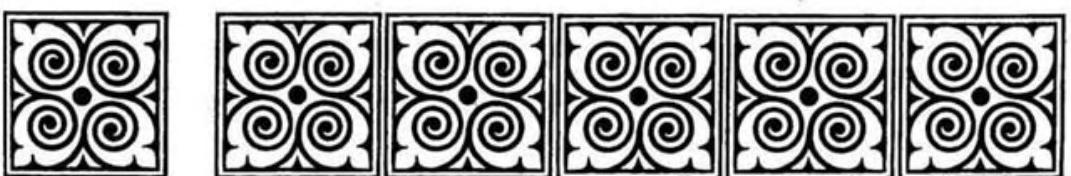
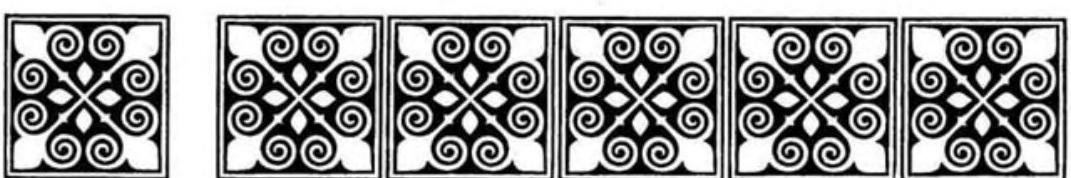
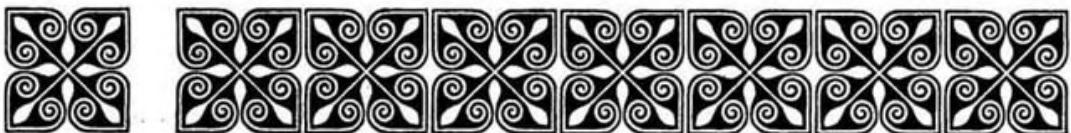
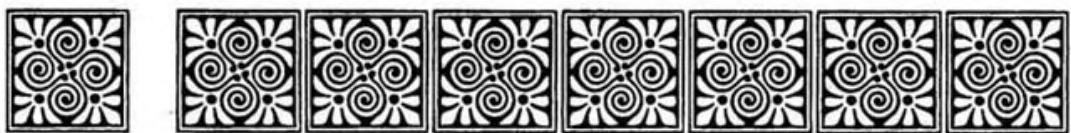
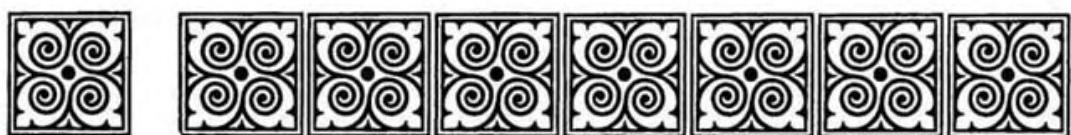
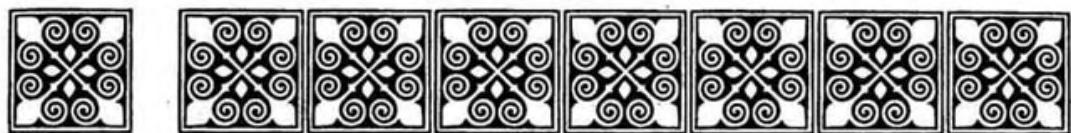
MESIC
AKRUM
ELECK
YVYDA
VASPO
LEKNA
NES

MEINE
ARBEITEN.

! U U ! U U ! U U ! U U ! U U !







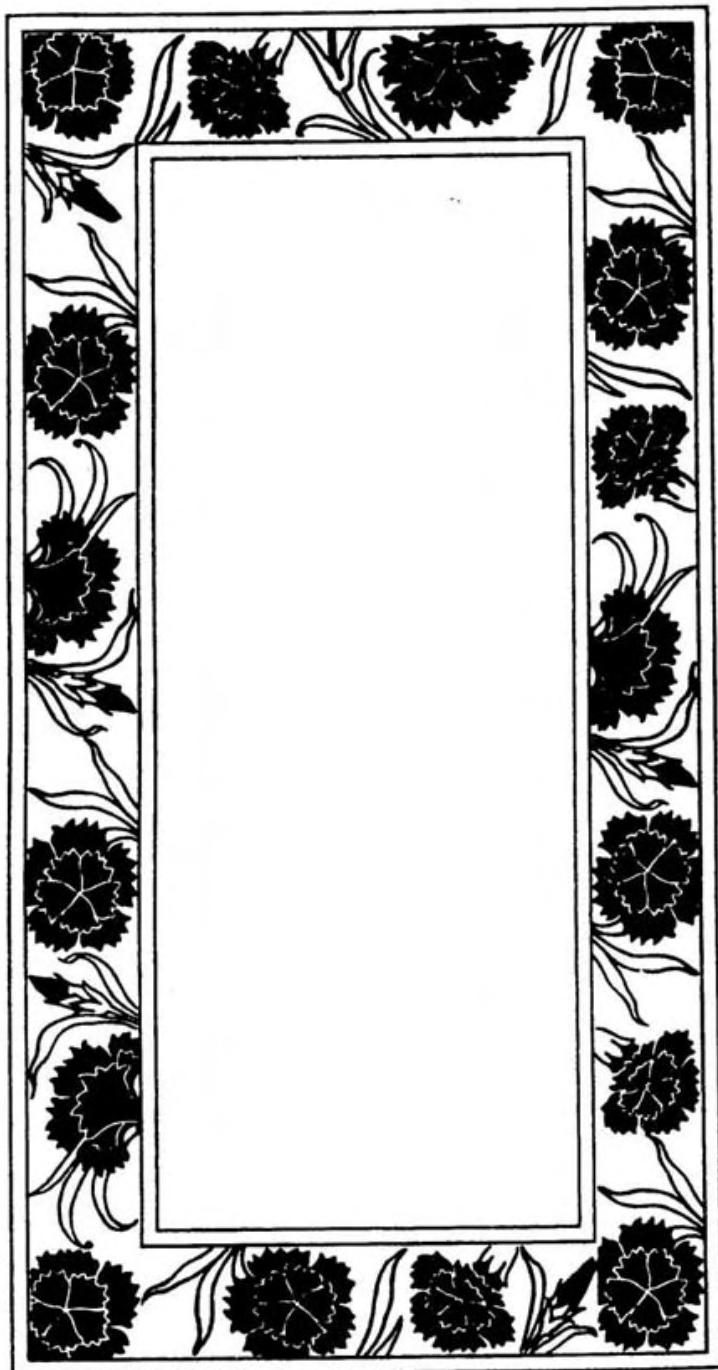


GIOVANNI SEGANTINI

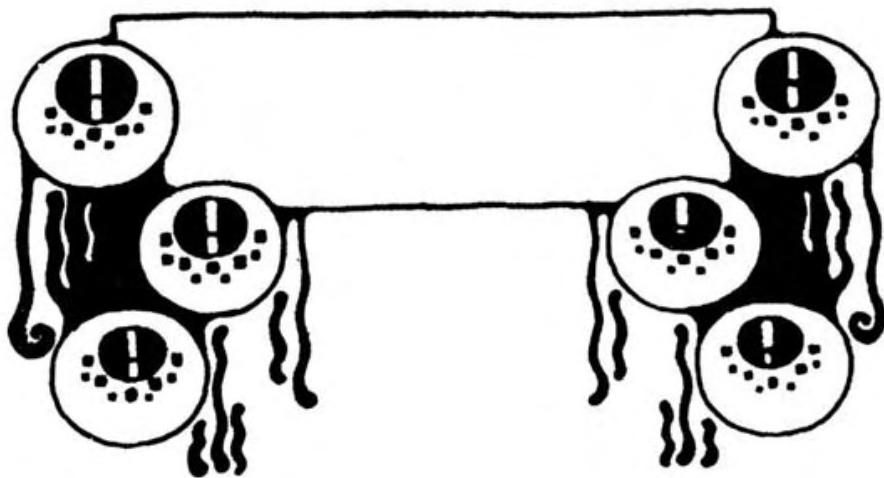
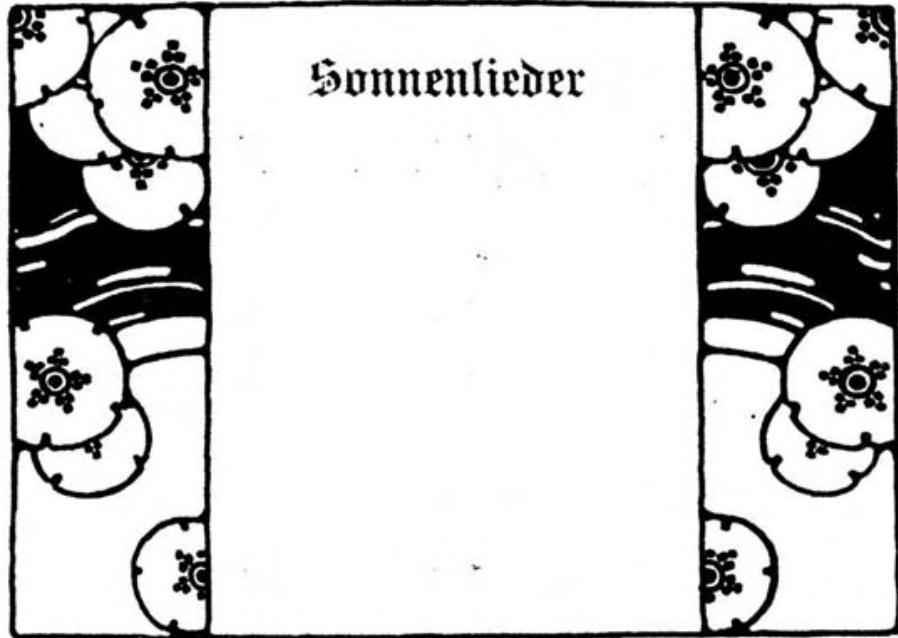
Ein Händeineinanderlegen,
Ein langer Kuss auf kühlen Mund,
Und dann: auf schimmerweissen Wegen
Durchwandern wir den Wiesengrund.

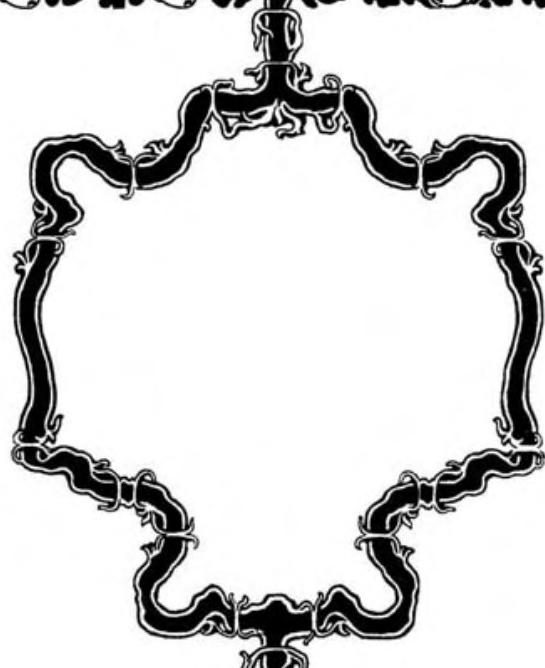
Durch leisen, weissen Blütenregen
Schickt uns der Tag den ersten Kuss —
Mir ist: Wir wandeln Gott entgegen,
Der durchs Gebreite kommen muss.

RAINER MARIA RILKE.

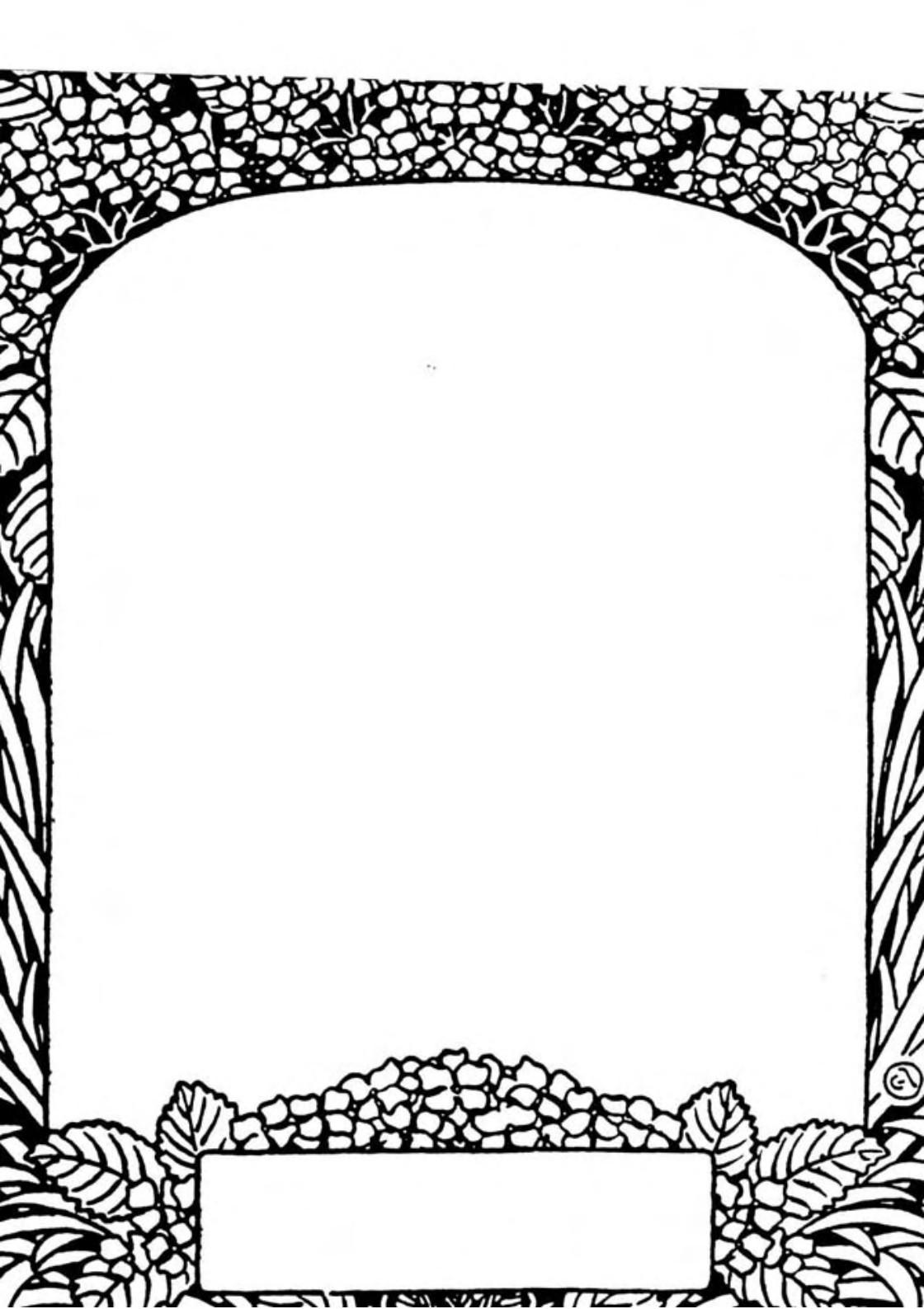


Sonnenlieder









Louis Chalon

u moment de parler de Louis Chalon, un scrupule me vient. Devrai-je distinguer en lui — et tout d'abord — le peintre de *Phryné aux fêtes de Vénus*, le décorateur ou le patient illustrateur, le statuaire de *Vers la*



FUT
FUT
TI
DELLA
RA
ME
TA
TA

-U. Boccioni-

ANNO III
NUM^o 44

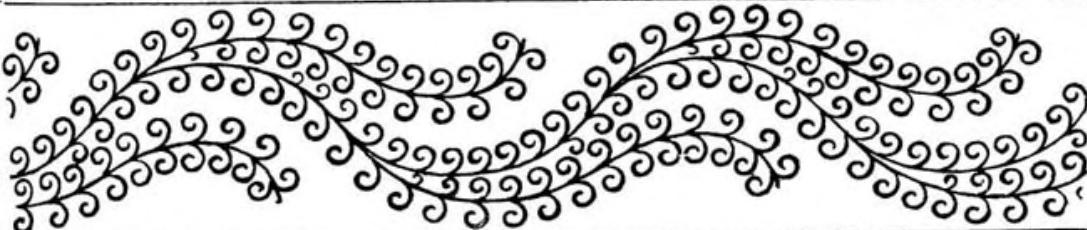
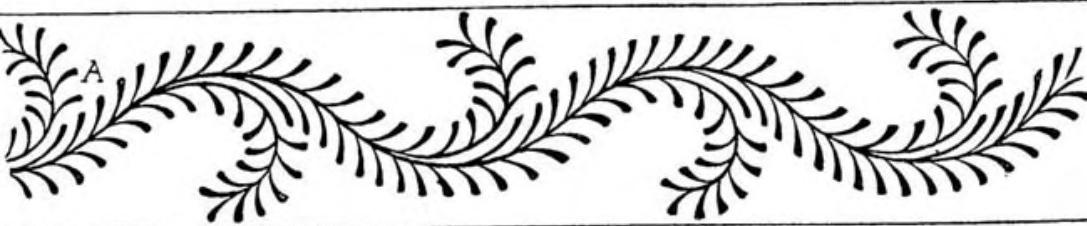
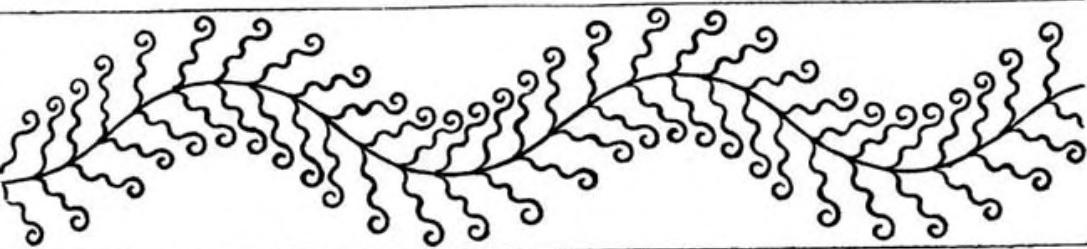
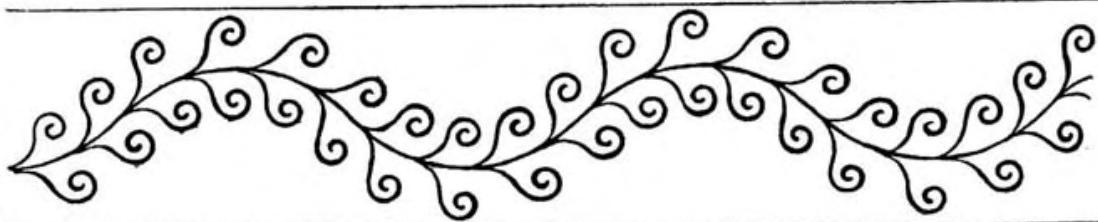
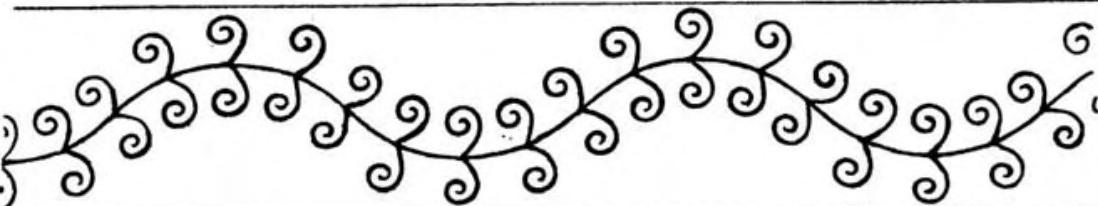
GODFRED & GHEDEN

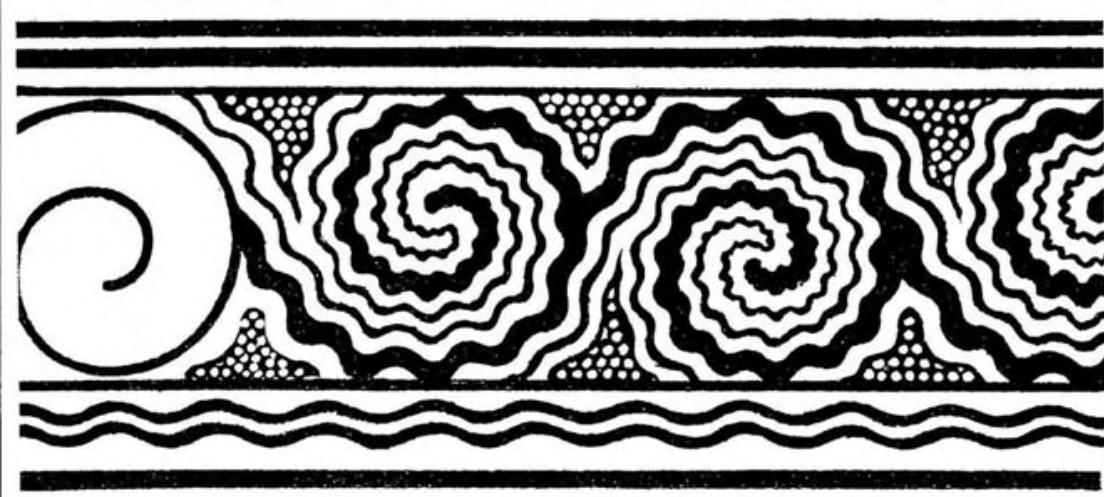
1900

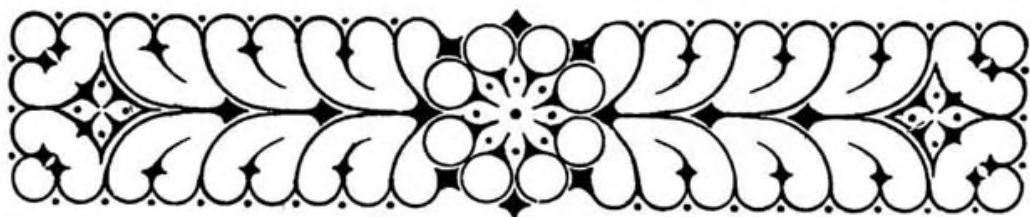
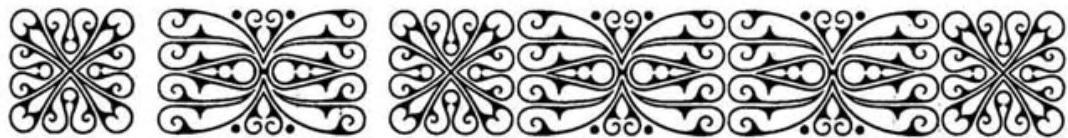


1890











UNDINE TELLS HULDRBRAND

HER "STORY"



ROBERT DE FLERS

ILSÉE

PRINCESSE DE TRIPOLI

C'est trente-deux lithographies en couleurs par A. Mucha.

« Jaufre Raudel, le père même de Jaufre Raudel, le troubadour dont l'aventure amoureuse emplit ce récit, était prince de Blaye vers l'an 1150. Les louers gris, monstres et vilains, au pays de Saintonge, donnaient volontiers le titre aux seigneurs et châtelains que la langue latine désignait sous le nom de *nouves* et que le français, d'une appellation plus savante, désignait par le vocable de *sire*. »

Tel est le début de ce poème légendaire. J'ai tenu à le citer pour bien indiquer le milieu dans lequel l'illustrateur devra faire évoluer sa fantaisie.

célébrant dans leurs légendes, se soit constitué dès le berceau sa gardienne. Il s'abandonne sans raisonneur, ainsi qu'il le dit lui-même, à l'impuissance vigilante de cette protectrice invisible qui le pousse dans la vie comme s'il marchait en un rêve, faisant naître sous ses pas, à l'heure fatale, les circonstances heureuses. Ce Morace, dont l'élegance native est faite de douceur, et qui porte dans ses yeux bleus l'inefficacité des réveurs tourmentés par la chimère, ne doute de rien parce qu'il se sent préservé par un talisman. Ce talisman, c'est un idéal de force obéissant dans la solitude farouche où son activité se donne carrière. « Nous avons l'envie à cœur ce passage, sur il est pris sur le vif et très exactement motif.

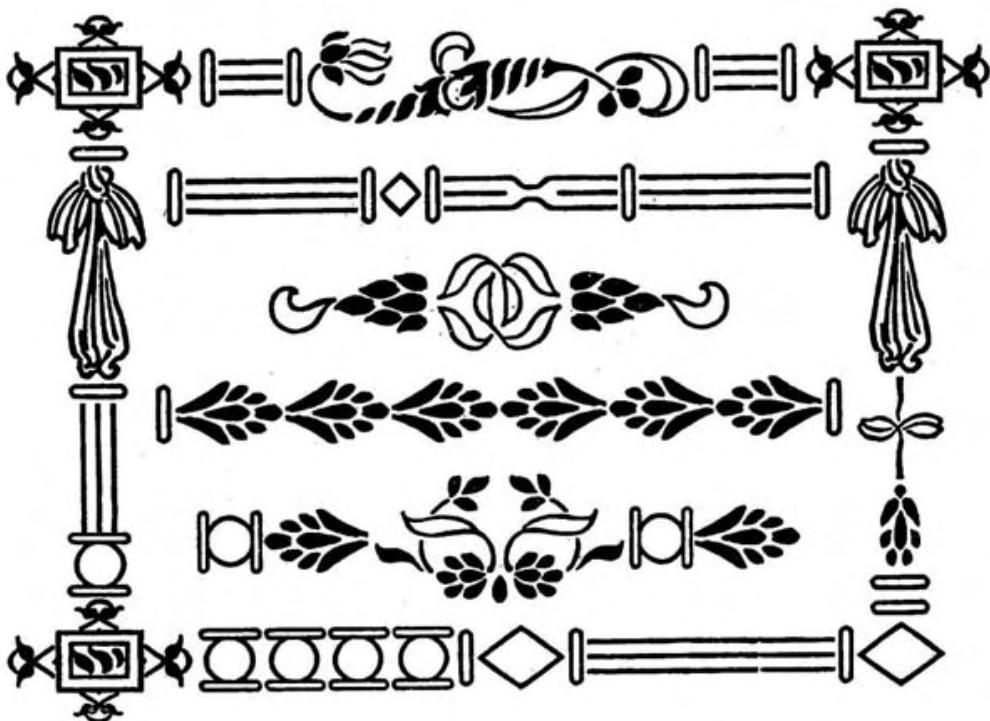
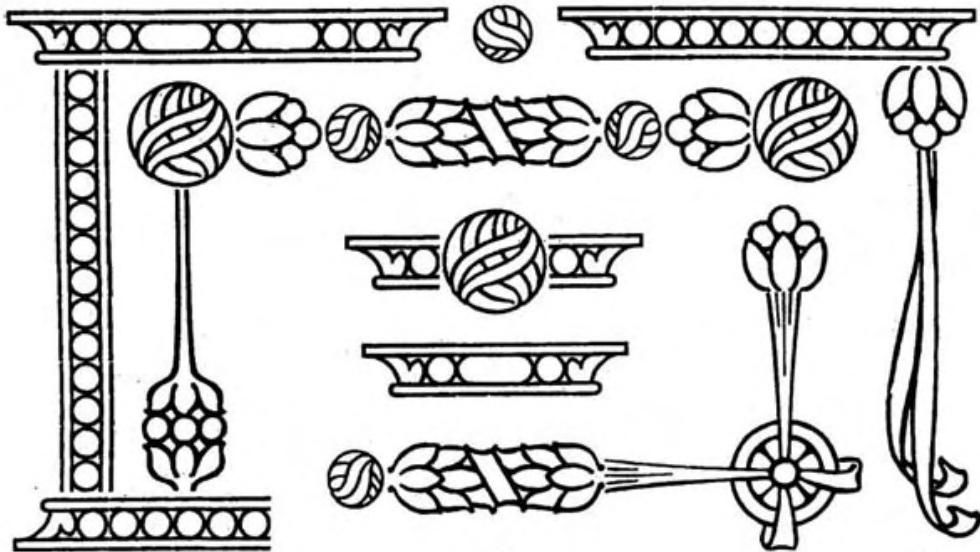
Tout jeune, comme Grasset, dont la vie est faite de labour consciencieux et de volonté inébranlable. Mucha quitte son pays, voulant être peintre

Book xii. Chapter 5.

HOW SIR PERCIVALE CAME TO A RECLUSE,
AND ASKED COUNSEL, AND HOW SHE TOLD
HIM THAT SHE WAS HIS AUNT.

OW saith the tale, that when Sir Lancelot was ridden after Sir Galahad, the which had all these adventures above said, Sir Percivale turned again unto the recluse, where he deemed to have tidings of that knight that Lancelot followed. And so he kneeled at her window, and the recluse opened it and asked Sir Percivale what he would. Madam, he said, I am a knyght of King Arthur's court, and my name is Sir Percivale de Galis. When the recluse heard his name she had great joy of him, for mickle she had loved him before any other knyght, for she ought to do so, for she was his aunt. And then she commanded the gates to be opened, and there he had all the cheer that she might make him, and all that







**Arts d'industrie,
de construction et d'ornementation**

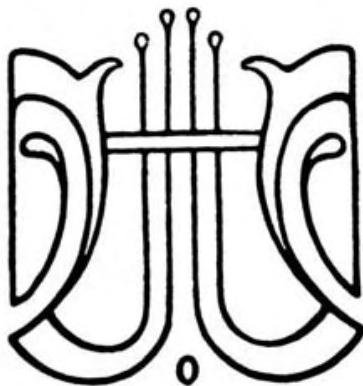
UCCLE près Bruxelles

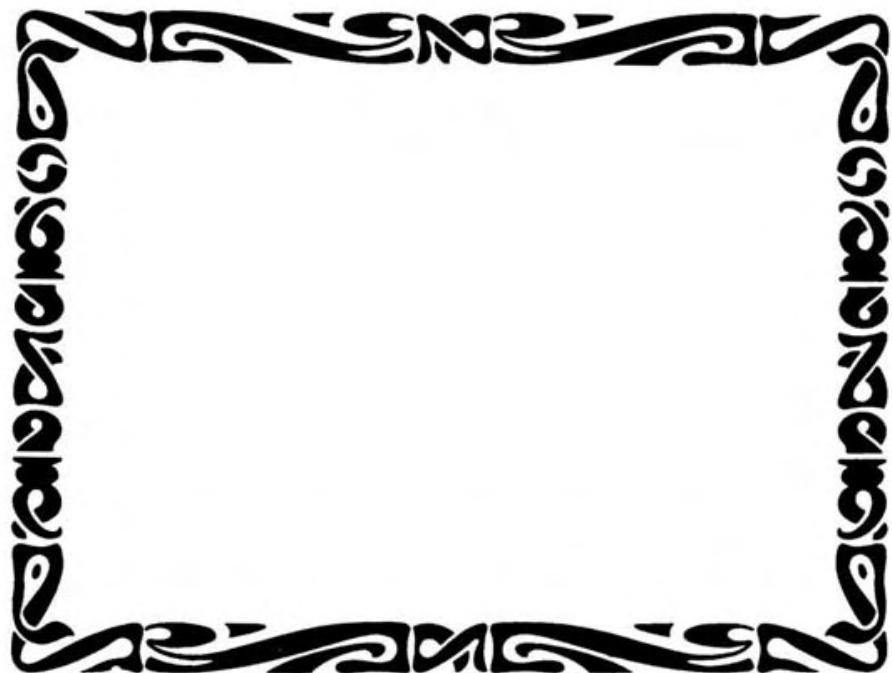
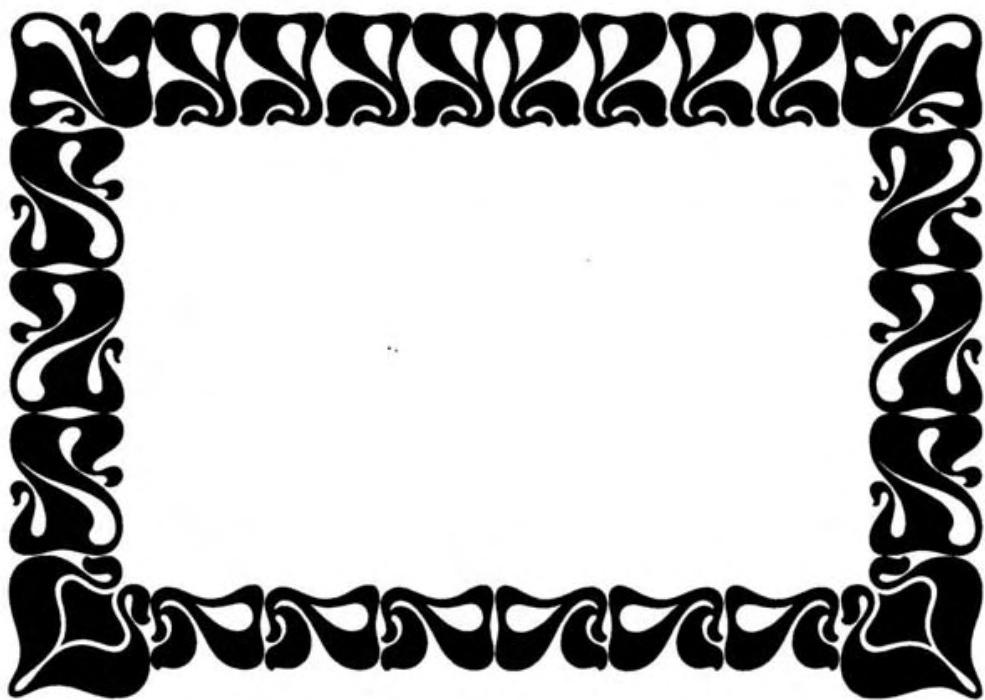
Tous les objets sont fabriqués dans les ateliers de la maison et portent la marque ci-dessus.

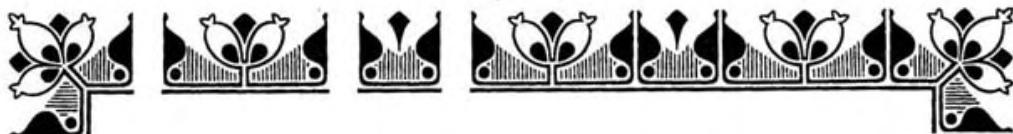
Installations mobilières complètes ***
Meubles *** Papiers peints ***
Tapis *** Broderies *** Vitrails ***
Appareils d'éclairage pour le gaz et pour l'électricité ** Bijoux ** Objets usuels et d'ornementation ****

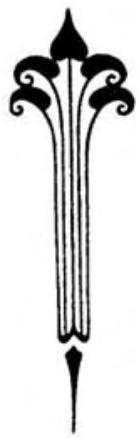
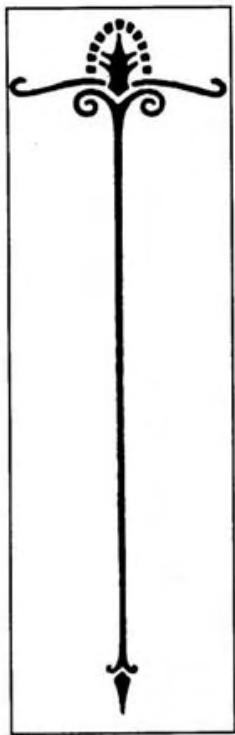
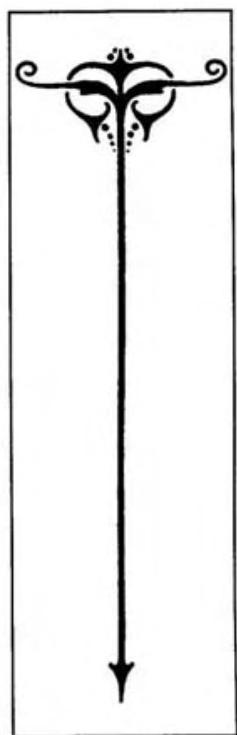
HENRY VAN DE VELDE

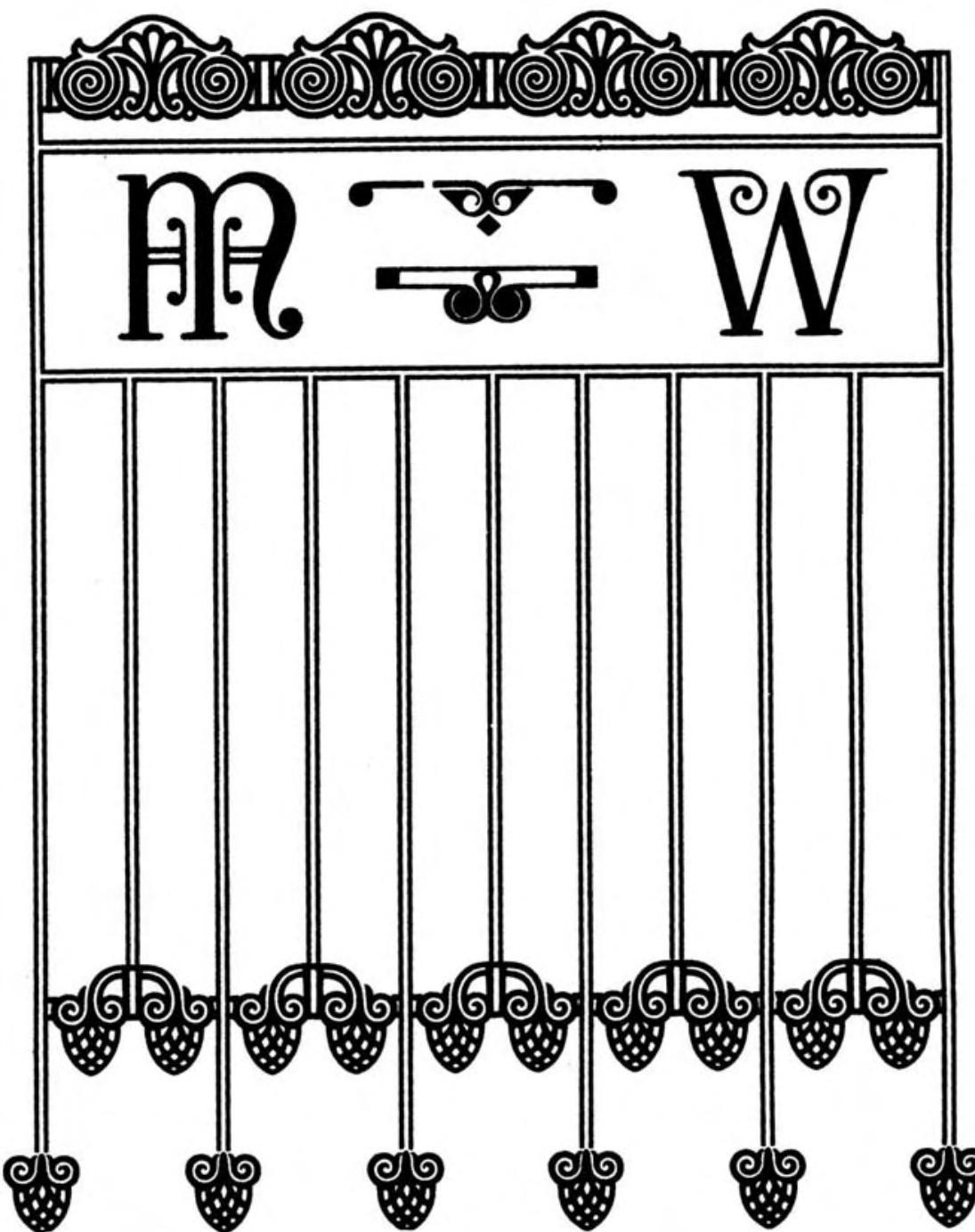
This Art Nouveau advertisement for Henry van de Velde's studio features a central text block surrounded by flowing, organic line art. To the left, a column of text describes the studio's services, including furniture, paper, tapestries, windows, lighting, and everyday objects. To the right, a large, stylized signature of the studio's name is integrated into the design. The overall style is characterized by its fluid, organic forms and intricate line work.

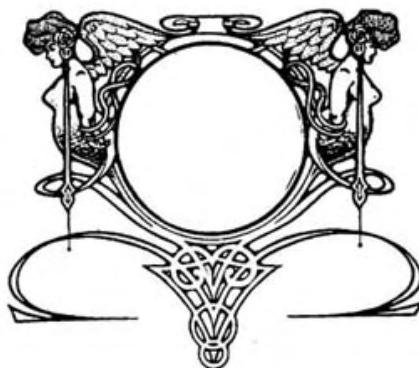
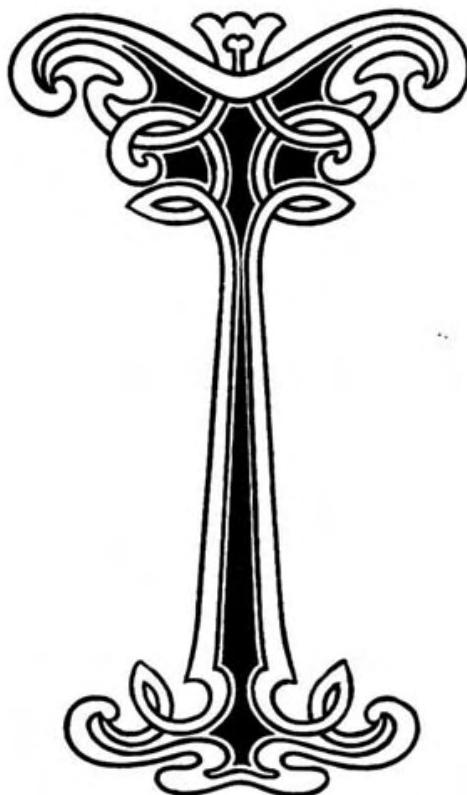


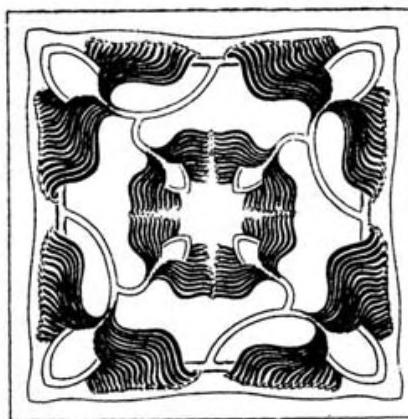
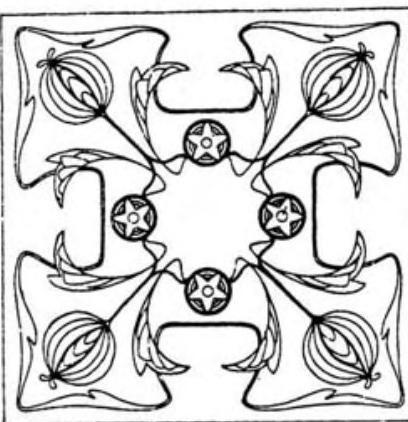
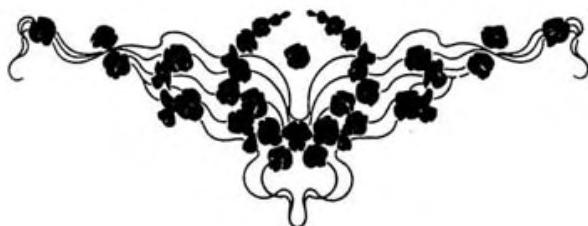


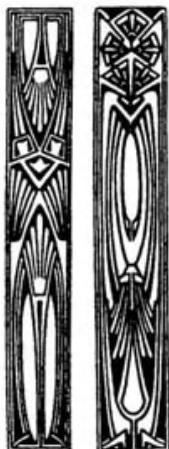


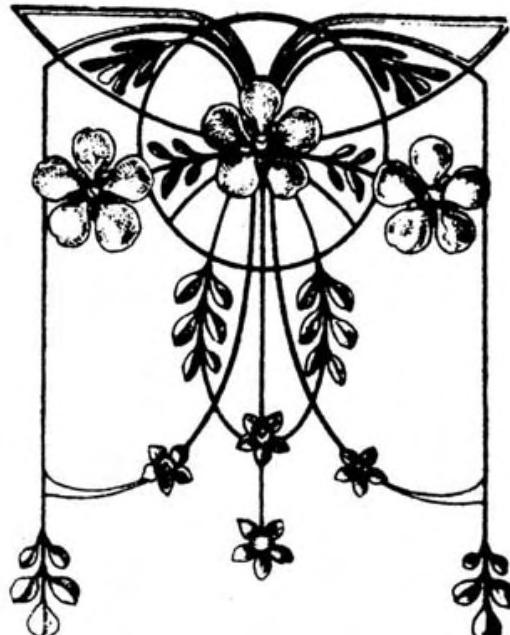
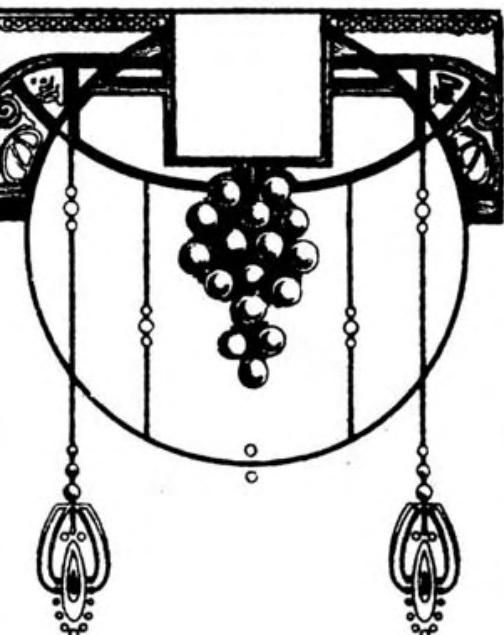
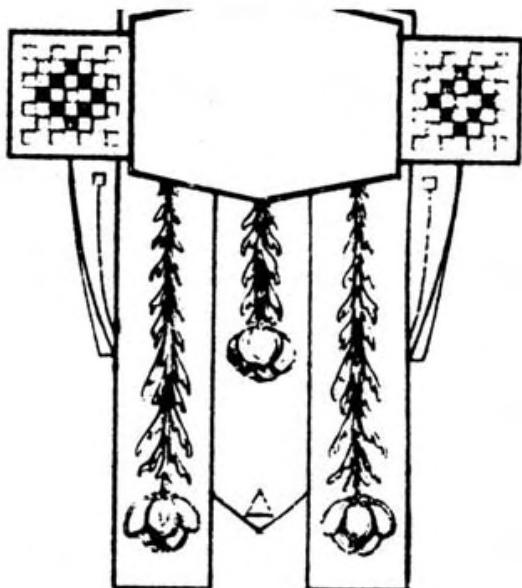
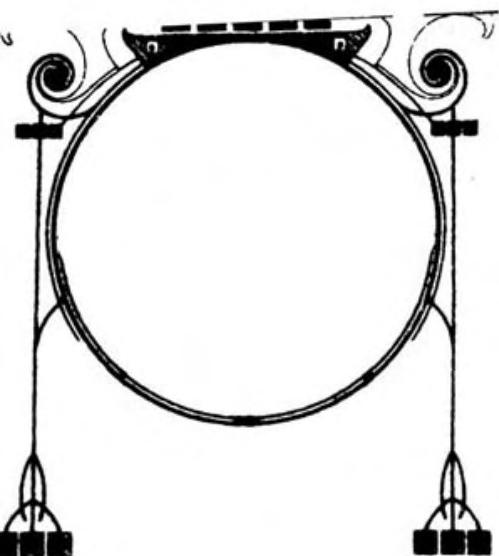


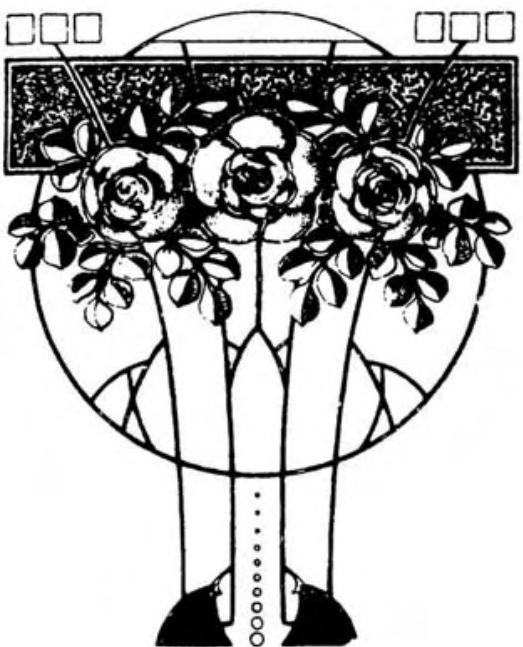
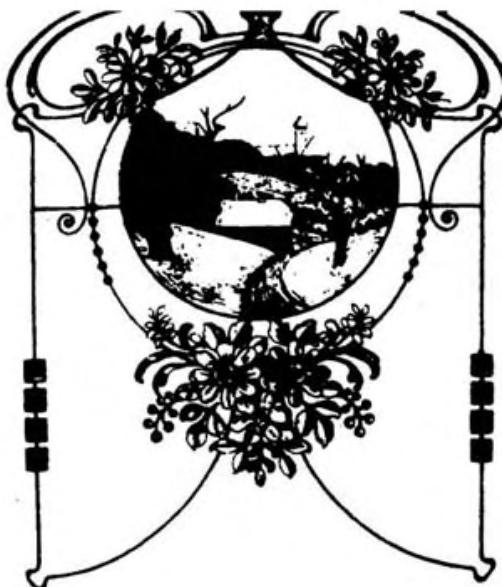


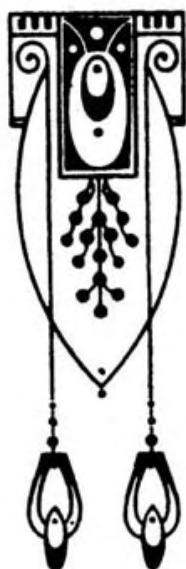
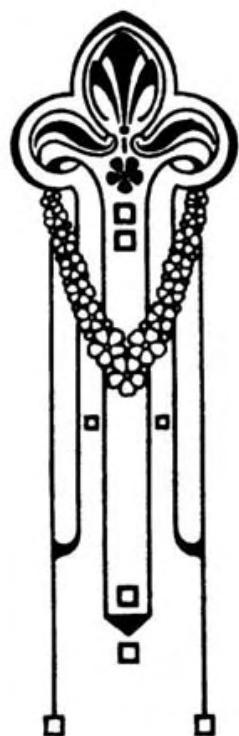
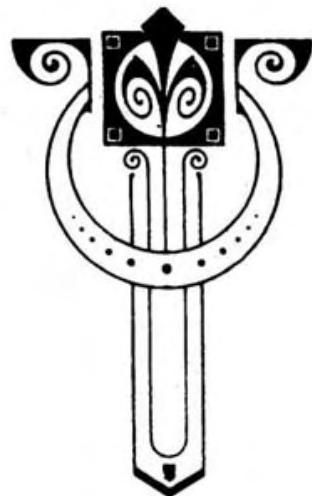
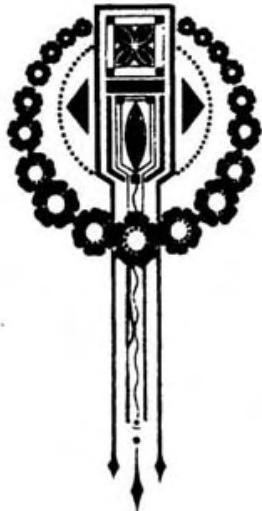
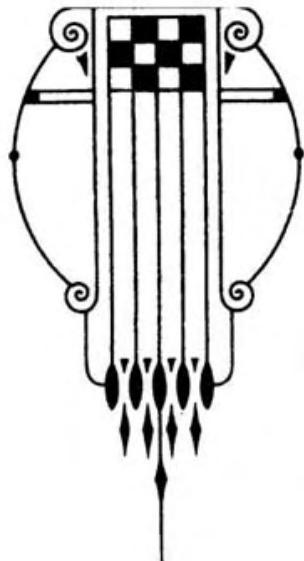


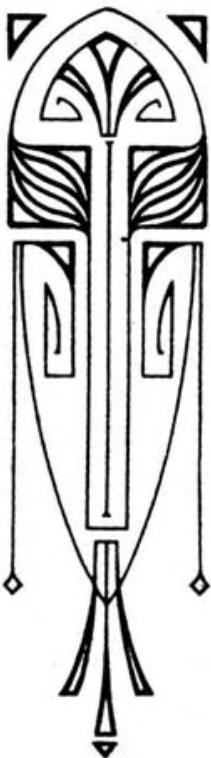
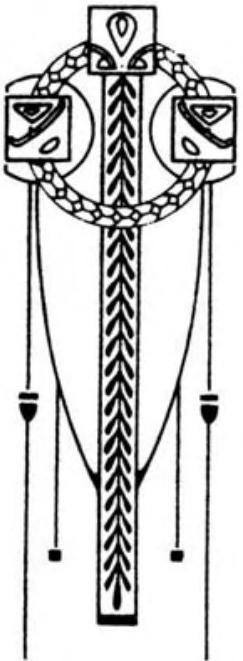
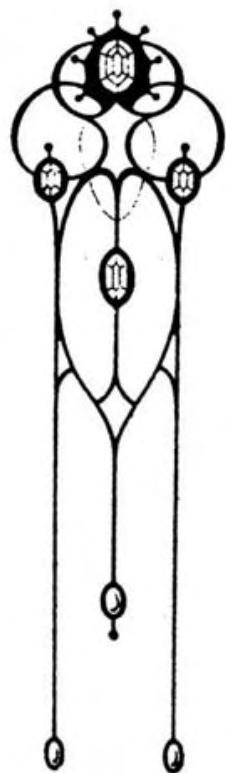
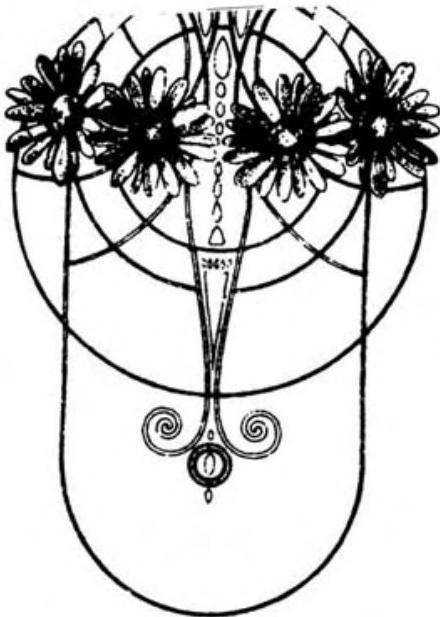
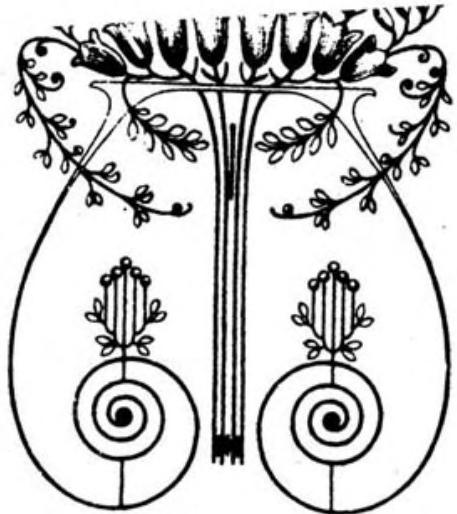


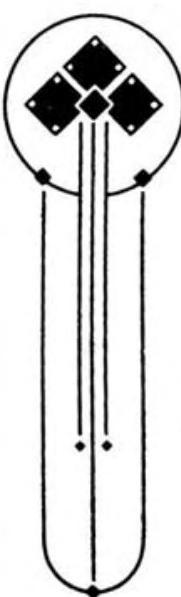
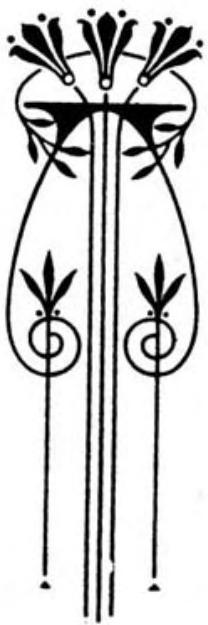
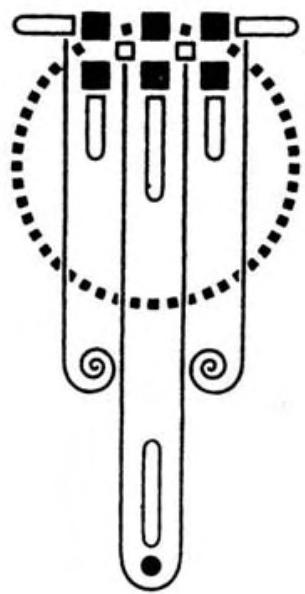
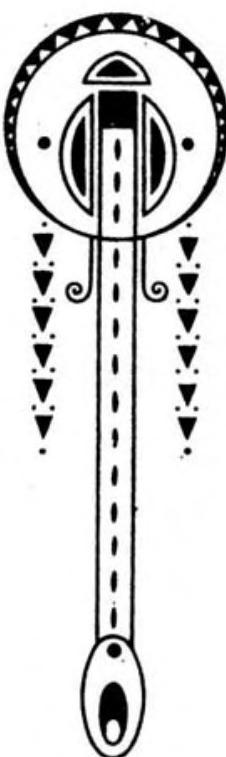
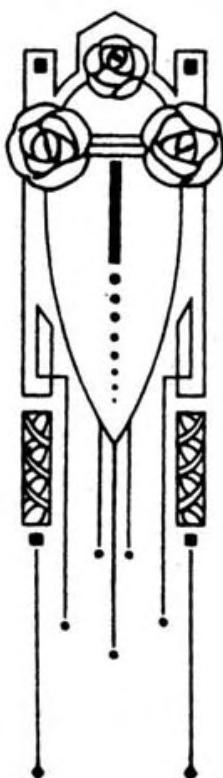
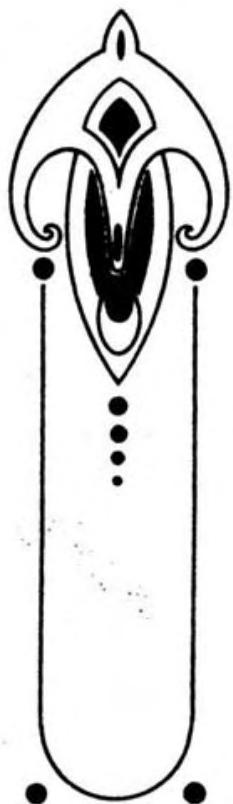


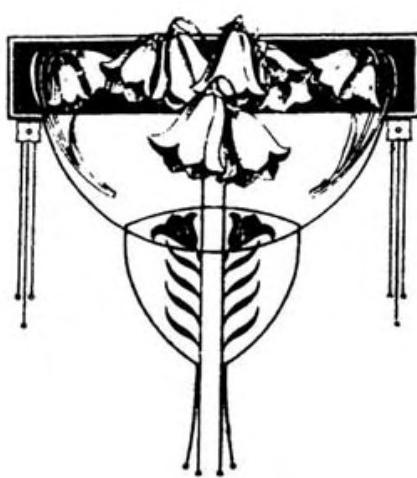
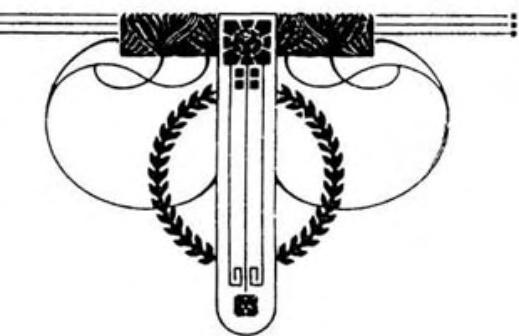
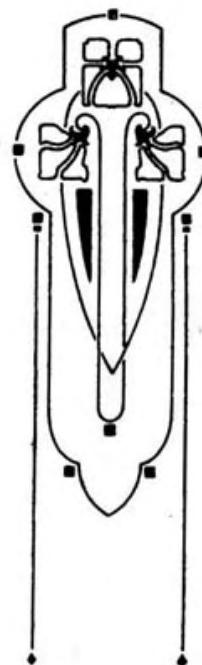
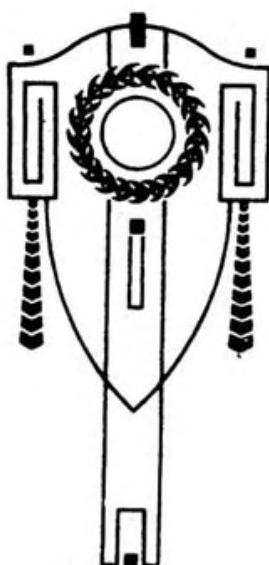
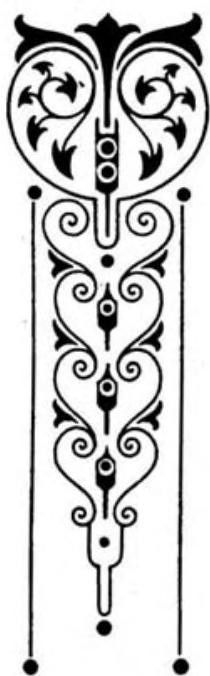
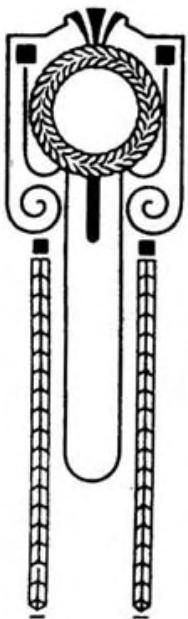


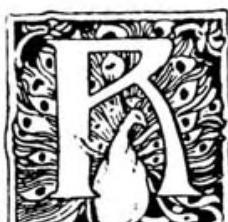
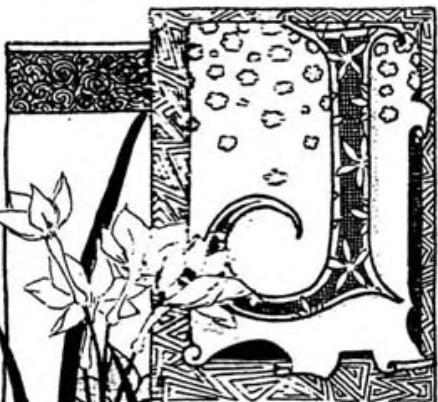












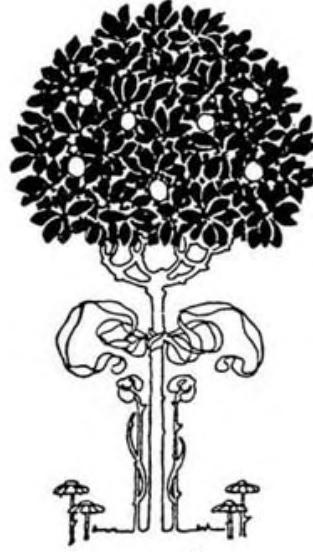


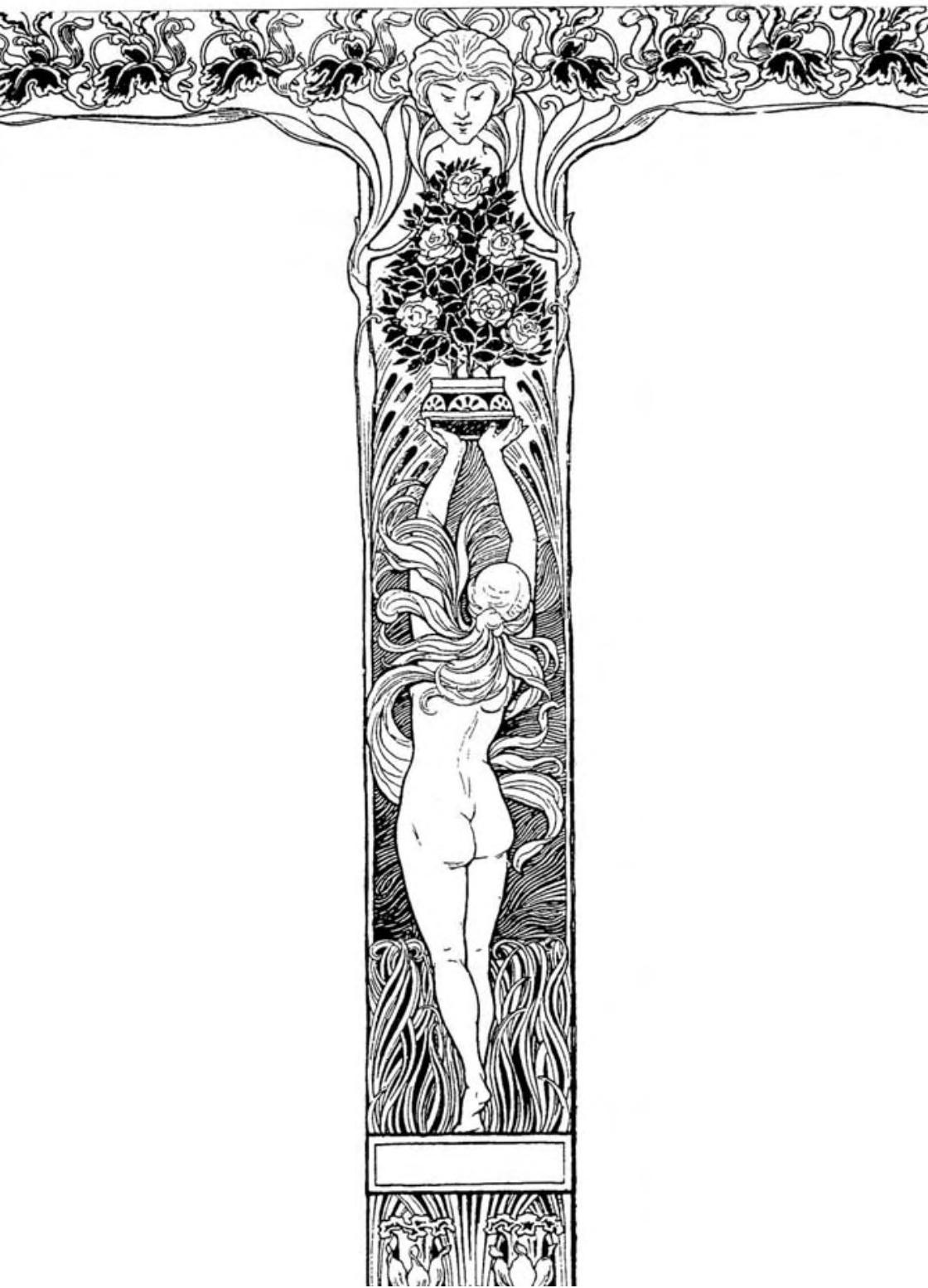
des prächtigen Kuppelraumes zu sehen ist; dies die äusserste Spitze des Berges Moria. Wir passieren noch einige Stationen vom Leidensweg und gelangen zum österreichischen Hospize, von dessen Terrasse man einen wunderbaren Anblick der merkwürdigen Stadt geniessen kann. Lauter graue, aus Stein gebaute Würfel mit kleinen Kuppeln sind die arabischen Wohnhäuser. Im Hintergrunde der Oelberg und in weitester Ferne in zartesten Tönen ziehen die Moabiter-



und Ammoniterberge am todten Meere. ☺ Sonnenuntergang ist nahe, und da lohnt es sich, einen Blick vom Oelberg zu machen. Jerusalem breitet seine zarten, blaugrauen Schatten übers Thal, wie Gold erglänzen die Höhen umher = leuchtender hab' ich's wo anders nie gesehen = dann färbt den Himmel seltsames Rosa, das wieder durch ein von unten heraufziehendes zartes Blau allmählich verdrängt wird.

Jerusalem 25. April 1899
J. V. KRÄMER.





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